

# CINEMA

## *Papers*



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July 1984

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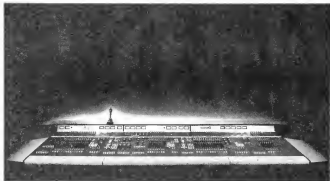
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# Paul Cox

*Although Paul Cox has directed four features — *Inside Looking Out* (1977), *Kostas* (1979), *Lonely Hearts* (1982) and *Man of Flowers* (1983) — and a host of short films and documentaries dating back to 1965, his image remains that of a filmmaker who deliberately distances himself from the mainstream of Australian cinema.*

*A blunt and spirited critic of the local feature film industry and, particularly, of the trend towards increasingly high budgets, Cox asserts that cinema can only reflect national culture with accuracy and imagination when filmmakers are granted scope to explore their ideas and concerns.*

*In this, his second interview for *Cinema Papers*,<sup>1</sup> he discusses his attitudes to the Australian film industry, the themes that have become central to his work, the contributions of his associates and his recent projects.*

*The interview, by Debi Enker, was held on the eve of production for his latest film, *My First Wife*.*

<sup>1</sup> For discussion of Cox's early films refer to *Cinema Papers* No. 15, July 1977, pp. 16-18, 98.

What were the circumstances that led to Adams Packer Film Productions' involvement in "Lonely Hearts"?

I couldn't get financial support anywhere. None of the funding bodies was interested because the film was dealing with anti-busines. There were no exciting car chases or heavy-breaking guys running around the block. The film and its humor were so low-key that no one believed that there was an audience for a Philip Adams who lived enough and mad enough to take it on. I am very thankful to him for that.

Why did you believe that there was an audience for the film?

I subconsciously believe that people are starving for a bit of humanity, they want to see something about themselves at times. We all have shallow spots and moments of embarrassment but, when we make films about this, they are not supposed to tell. I have more faith in the audience than the experts who are supposed to know what is commercial and what is not. I think *Lonely Hearts* is a universal film; there is a bit of these two people in all of us, so it must be commercial.

If it hasn't been able to make *Lonely Hearts* when I did, I would still have done it in some shape. Perseus is an essential quality of filmmakers, especially a fairly private sort of filmmaker such as myself.

When I go to screenings of films by Swinburne students, I see the laughter and the frustration that goes into these little films. It is such a nice education, for one thing going to the Australian Film Awards (AFA) screenings. Most people used to be encouraged, they need a chance and they never get a chance unless they are persistent. I have some kind of dog in me that doesn't allow me to stop. Because of that I have gone ahead.

What goes wrong in the process from Swinburne to the AFA screenings? Do the bigger budgets, larger crews and commercial considerations inhibit our freedom as a filmmaker?

Oh, certainly. I am student and that means we don't have some control. They usually allow a student like myself to take over. However, the intent of the industry should be in the hands of the filmmakers instead of accountants and finance people. Why should they decide what we are going to make? If we want an industry that somehow reflects our spirit, we must have filmmakers in charge of what is going to be made. For small filmmakers such as myself to get a chance is very rare.

How can a filmmaker create that opportunity?

The point is that you must be in charge of your work. That doesn't mean to say that I don't listen to



Charles Ostrum (left) and his character's wife's death, played by actress Patrick Cook, *Man of Flowers*.

people, some people have good things to add and it is stupid not to let that advice. But given that I am now regarded as a commercial filmmaker, why should I compromise over my film?

It is a surprise to you that suddenly you are regarded as a mainstream commercial director?

Yes and no. Basically there is only one critic and that is your own. People are right; this is a fairly contrived statement, but I really believe there is an enormous audience for the personal film. It has proven to be absolutely accurate.

"Lonely Hearts" marks a new direction in some of your screenplays. For the first time there is no element of comedy. Why did you decide to use John Clarke as a co-screenwriter?

John was associated with Adams Packer, and we met and got on very well. The actual story and characters were already in the script and there was also a lot of comedy. John added his unique and remarkable touch to it. Although there are a few funny scenes in *Man of Flowers*, I was not naive enough to develop them fully. I wasn't totally in control of the story vision, it was too loose. But with *Lonely Hearts*, the discipline forced upon the production helped in a way, although I still believe that a crowd here has been a better film.

What would you change?

Details that would elaborate more on the characters and integrate the scenes better. It is a big bag.

On "Lonely Hearts" and "Man of Flowers" you worked with screenwriters who are renowned for their comic talents, and in "Man of Flowers" you cast Barry Dickson and Patrick Cook, two comics. It suggests a move away from the darker themes that have characterized your work and toward a flirtation with comedy. Is that a deliberate shift in emphasis?

Yes. Again one could say, "He is trying to be more commercial," so to speak. But I think you have to get a bit of that out of your system before you can properly, and in a balanced sort of way, look at the world. I had to go through that so-called "dark" stage.

Do you think that the comic elements contribute to the fact that many people have seen your past two films then any of your earlier work?

It certainly does help. The real pleasure in *Man of Flowers* worked very well. But *Man of Flowers* and *Lonely Hearts* are very serious films, at times of their comic elements.

They are more optimistic than your earlier work. You still have initially positive characters who are



Philip Adams (left) and Patrick O'Keefe (right) in *Lonely Hearts*.



Alan (above) being propositioned by Charles. "My heart for that dark, darker longing is all of us." *Man of Flowers*.

violence of an insensitive, abrasive world, but in "Lonely Hearts" there is a sense of hope, a tentative reaching out, a beginning of communication and evolution that is more optimistic than in "Heide Looking Out" or "The Journey." In "Man of Flowers," Charles (Norman Kruze) actually manages to control his environment, and to crush the demons that are disrupting his life...

But that is not a very optimistic statement in *Man of Flowers*.

No, but it is an element of power...

Maybe you're right, but *Man of Flowers* plods for a while horizon to the way that we see the world. Charles (Norman Kruze) is, in the eyes of this world, a cynic. Yet he examines the whole system. Then he stands very quietly and looks out at the sky. You are forced to contemplate his fate, because it includes your own.

*Man of Flowers* brings up opening up at the end. It sounds a bit pessimistic, but embrace the one here before you become all entangled up in your own crazy little life.

Charles is an ambiguous character. Outwardly, he is passive, quiet and refined, yet he is also quite an evil manipulator. It is as though he is a blank canvas on to which Lisa (Alyson Deevo) and the audience can write any qualities they wish. It is that the way you are built.

No, I am in a larger than that. He stands for that dark, darker longing in all of us. We are conditioned by advertising to long for a new car, a new boat, whatever. But, deeper down, there is a scorching, intense longing in every human being for peace, for love, for affection, for understanding—all these very simple things. When Charles goes to the hotel and tries to touch it, he almost weeps. He knows that he is totally alienated and will never have satisfaction. To see that kind of painful longing is a beautiful feeling. It is a very intense feeling and a very painful one, but what do we do? We change it and make it very superficial. The whole consumer system works on this level. It uses that longing to hold us and make us want certain things.

It seemed that Charles was a re-working of *Alan Moore* (Norman Kruze) in "The Journey," except that the only possible evolution for Alan was death. It was something to be welcomed. It was a relief, much as for the old people in "We're All Alone My Dear." But Charles doesn't die...

What is worst? total alienation or death? Charles in *Man of Flowers* is a desecrated character. He looks in the world but doesn't get it. Maybe his mind is slipping at the end.

Because he cannot establish a rapport with any other character...

If he could, he would have been much more disturbed. And that is the very point. Human communication is so badly balanced these days. We have no patience; we have very little time to investigate and to communicate, to love. We're all so dreadfully selfish.

In that respect I am very traditional. I do think Charles in his traditional way. I find David's (Clark Gable) action painting misguided. "I have just got my first paintings done!" says Charles. But David knows his art and real painters; his work is rubbish. He has nothing to offer.

Surely the energy and the commitment of the realist painter could be the same in traditional and modern art...

It has to add up to something. If it doesn't find you something what is the point of watching energy? I watch pictures of war—outcomes energy goes into a war—but I am not interested in watching that energy. It is pointless.

Often, through juxtapositions of youth and age or the use of mid-century protagonists, your films contrast modern and traditional values, or modern and traditional art, and your protagonists seem to lie with the older and more traditional ways. Is that an accurate observation?

Cox has to have a very clear understanding of age and tradi-

tional values. There is no point in doing a painting unless you know how to mix paints and how to use a brush. But it is also very important to branch out and use your imagination. It should not be restricted by the past. As Einstein said, imagination is more important than knowledge.

At the same time, I think we produce very little that is worth while. With all the new images we have created, all the freedoms we have, with all the means with which to communicate to each other, we have alienated our selves almost out of existence. Communication between people breaks down and our alienation becomes very threatening.

I tackled that problem in *Heide Looking Out*, although I was not conscious to do it properly. But that was 30 years ago.

do you think that alienation and the failure of relationships are somehow endemic to a modern society?

Yes, very much so. It is the reality of our modern society.

In relation to your films, it seems that dialogue is becoming a new importance. In earlier films, the silence was more eloquent; you communicated your characters and juxtapositions with images. Is dialogue the characters and their attachment, motivations and needs. Why is the dialogue becoming more central?

A film consists of various ingredients that all add up. I finally realized, "Why shouldn't I use them all?" It was important for me to work with people such as John Clarke and Bob Ellis. They taught me about dialogue.

In the first films I made, the actors were not very important, but they have become the most important thing. I have really learnt as the past three films that the trust and relationship with the actors is absolutely crucial. They are the actual ones. They are the ones who carry the story, not me. They need to be protected and I need their trust. They usually do trust me and so work well together.

In my early work I was too absorbed and obsessed with myself. Now, it is the other way round. I think that why my films have become much stronger.

What sort of film did you envisage "*Man of Flowers*" would be?

Norman Kruze and I have had a very close relationship and gradually grew into it. It was an accumulation of many years of sharing ideas. I wanted to make a film that I could honestly finance myself because I was held up by others making decisions for me. That was a year of a similar project. Writing a year of my life was enough. I

decided to write *Man of Flowers* quickly. I wrote the screenplay in a few days, then Bob Wilks came in and did a great job with the dialogue.

That film was quite a remarkable set-up. I mortgaged my house and was the completion guarantee. I had very few people helping me. They were prepared to work without wages, for percentages of the film, but then suddenly the money came in from an individual who had faith in me.

*Man of Flowers* is an unbelievable success on many levels. Commercially, it will go much further than *Lonely Hearts*.

Does that surprise you?

Yes. It is a very crazy film, it takes a bit of indulgence. We just went for our lives. It started to form itself after a while and to find an audience for it is quite remarkable.

Norman Kaye has worked with you consistently on the music and also as an actor in a number of your films. What are his qualities as an actor that make him so integral to your work?

He is more like qualities as a human being. He is a very sensitive, talented and gifted person. He is not very ambitious. I don't know whether it is ambition in me, but I have a stronger drive. This combination works very well. You cannot make a film on your own. You can't suggest any of your

ideas unless you have support. I have that sort of relationship with Terry Lloyd-Evans-Jones, with Adam Mills, Tim Seibel, Jane Mollanayne.

All these people are absolutely crucial now. It is really amazing how the enthusiasm builds.

I will be working with John Hargreaves on *My First Wife*. I have never worked with him before, but this is a very good atmosphere to work in. Everybody gets involved and they love what they are doing. I couldn't work in any other way. Somehow I must have misperceived this whole cinema. I am often accused of being an extraordinary misperceiver.

There are many similarities between your career and the themes of your work and that of Werner Herzog, who appears in *"Man of Flowers"*. You both began with a compulsion to make films and with little consideration of a large audience. You both built up a small, regular core, worked consistently and gradually earned international reputations. Your films deal with social outsiders, people who have trouble with verbal communication, and the films rely on evocative imagery and music. Do you see many similarities in your work?

Yes. It's funny, but Werner and I don't ever have to talk about many things. Although he is different in some areas, our approach to films is very similar. It is quite chilling sometimes. We have a very fine rapport.



John Hargreaves as John in *My First Wife*, Hargreaves' first film for director Paul Cox



Norman Kaye as Peter, the deeply depressed piano tuner in *Lonely Hearts*, a film "Needing work and heaven"



Norman Kaye as the alienated Charlie: "When Charlie goes to the statue and tries to touch it, he cannot accept 'Man of Flowers'"



It was marvellous to have him around at the time of the decision to go ahead with *Man of Flowers*, because one needs extraordinary courage. It was a difficult decision and a great risk, and one cannot really think about it too much. You just throw yourself into it. Werner certainly has that quality and I am sure he had something to do with my final decision to go ahead with the film. When we needed somebody to play the father, I sent him a quick saying, "It is either you or me, it can't be anybody else."

There is a fine anecdote of when we travelled to the location and in between us in the car was a little Super 8 camera that was used to shoot the flashbacks. We both laughed about it, because a filmmaker such as Werner, who is so well known, plays his part in a film that is being shot on Super 8. It is ridiculous. In the process of laughing about it, we discovered that neither of us had ever seen a Panavision camera. I think we are both instinctive people and just have to experience everything, including ourselves in the process.

**What was your involvement in Herzog's "Where the Green Ants Dream"?**

I was Werner's assistant. I took some stills and I drove the Abarth from there onwards. I was best boy. It was the first time I have worked for anyone. I found it very hard. It is very difficult constantly

wanting to elaborate on certain ideas yourself, and then seeing them created in a different fashion. It seems I have to be a chariot. It looks like ambition or arrogance but I don't think it is. It's just wanting an outlet for expression.

**In describing "The Journey" you once said it "is about the potential of the mind, the endless, the wastage, the incredible pathetic nature of a man who has so much ability and so much to offer, but who is so screwed up about his past. That's one thing we have to learn in life — being able to put aside the past." Yet, in "Man of Flowers", Charles and David are seen to be living in the past, one is looking at past glories and the other is reproached by members in his past. Does that make that it is impossible to put the past aside?**

Yes.

**So the quest to find a place for the past is futile?**

No, it is not futile, but one needs to be extremely conscious of it and not pretend it is not there.

Some people have no recollection of their past. I use the word of information from my past in my films. I was brought up in a Catholic. There was a lot of pain, a lot of alienation, a lot of loss and a lot of strange memories that I

didn't understand. But they have slowly fallen into place, and now I use it. It is marvellous.

**Would you describe that pain as being a positive thing?**

As far as my work is concerned, yes. My work is not easy. It alienates me automatically from a lot of people. Maybe I am compelled to do it, but I don't like it. My love for the medium has become a compulsion. It worries me. I feel alone.

**It is interesting that you talk about the past as something one can learn from. In your films, possibly with the exception of "Lonely Hearts", it is something that some of the characters can overcome. It is a very negative thing...**

But I think that people must acknowledge their past. If you look at your own life, how many moments does it really add up to? Do you know what you did yesterday, or the day before? You can only remember a few moments of intense glory or intense pain. The first time you went to love, the first time you made love, the first time somebody was extraordinarily sweet to you. If you string all those moments together, you might have 10 minutes of life. I feel that I must focus myself to remember those moments.

**If somebody were to come to me and say, "I am in love", I don't understand what that means. Is**

the process of life we grow so equal. I want to flash back to the moment I was in love because then I can really understand that person. Then I can give him feeling form and shape, I must see it. I can imagine people to act it and not pretend it. Because my time must never pass.

So, it is important to remember those moments of intensity clearly, without thinking or changing them. I am very careful in selecting the people I work with, because I wouldn't work with anybody I must have good subjects. I need people of like mind. In this crew, I have three kids<sup>3</sup> basically as my assistant. He was kind enough to do it. We have known each other for a long time and we trust one another. But we have had great differences of opinion and I know that is a risk because in my rough as individual, very strong and my head, like myself. But we have so many things in common it was worth the risk.

One needs people who know that what you're aiming for is some emotion that cannot be defined. The real surface of film has hardly been scratched. There are very few people who have done great things with film. Bresson was one of them — an extraordinary filmmaker. He really changed so much out of the medium. You must forget his film *Bresson* in the same. The power of the medium becomes extraordinary in their hands.

**In view of the emphasis that you place on the flashback and rapport with the cast and crew, how do you respond to critics of work overused? Obviously conditions there are not really different...**

Well, very badly. [Laughs] I don't think I could work in Hollywood. I've had many meetings and crazy offers from all over the world that I would be happy to make a totally alien environment. One screenplay that was offered to me is very interesting. It made at some stage result in my doing one film in America.

**What is the screenplay?**

It is an early one by [Fragson Ford] Coppola, and it is very good. He wrote it around the time of *The Conversation*. However, I would still insist on rewriting it myself.

**But in many ways I love America. So why should I go to America? I have so many other things to do and see, why should I shift ground? For all that stupid money that goes to lawyers and agencies and all sorts of nonsense, what is the point? I don't need that type of exposure. At least I have**



The young Charles (Domena Ingber) with his parents (Walter Kelly and Gertman director Werner Herzog) *Man of Flowers*

3 Three kids were director of the Mel. Young Film Festival for more than 20 years and was assistant producer on *Lonely Hearts*.

constituted an environment and can make the sort of film I want to make. There is so much more to be explored. Why should I now go into a system that would take months to get used to, and most probably cripple me?

All your films have been contemporaries in setting and seem to relate directly to your personal experiences. Do you have any desire to make a historical film, a comedy or a thriller, to work in a different genre?

Sure, I will make a thriller at some stage. I think that it would be easy. It is a technically that does not require human concern. You don't have to plunge into all those strange, vague emotions and try to balance them and balance them off things. One has some sort of line in a thriller. I am quite sure that I could do that very well. I wouldn't have to spend all my sleepless nights over it. As with a documentary, it requires physical energy, involvement and some research.

You have just completed shooting a documentary in Egypt, *"The Fake Door at Saggara"*. What is it about?

An Egyptian archaeologist named Cho. I enjoyed doing it because I didn't have to elaborate on the idea of film. I just had to think of how to combine more than the actual subject matter. I was amazed by the intelligence of the old Egyptians and the incredible understanding they had of life and death, and above all of art. We know of the treasures from pyramids but, when you see them, how unbelievable they are.

What was the basis of the film?

To show the people of Australia how the Egyptians lived in Egypt.

It goes to a pyramid site and discovers all sorts of goodies from the past, so to speak. There were a few tombs, and in the given case could discover, from the inscriptions on the stones, messages that were on thousands of years ago. The basic thing (it becomes apparent) to me was that, after 4000 years of being, we haven't learnt a thing.

The Egyptians were totally committed to death. It was just another step and so they worked towards having a nice tomb. There was a moment during the shoot when a mask appeared in the sand. It was discovered on top of a skeleton that had been there for 3000 years. It was blue and yellow, and it looked like a face coming out of the sand. Concepts of human misery and were have gone by and here was this amazing, peaceful face looking at the end. That is my feeling. I just don't know what the point is of all this.

Is it why death in your film is viewed as liberation?

It certainly is, yes.

What were the differences between making *"The Fake Door at Saggara"* and making *"My First Wife"*?

Oh, they don't compare. Documentaries are fun and require a lot of intelligence and an adventurous nature. They require technique and maybe a little bit of vision. Not making a feature is totally different.

So, it didn't change the way you directed at all?

It did. It was, because I gathered more footage than we needed. Normally in a feature I shoot five or six to one, which is very rare. I don't like wasting film. It refrains simplify the shot because film is an invaluable

medium in spending. It always has to be big. It grows and becomes a dirty monster that follows you. "Let's do another take" — another thousand dollars gone. I was always very conscious of that because in the past I have paid for it myself.

What is *"My First Wife"* about?

It will be very brief, because it is very tricky. We have pre-cut the film, so there is a lot of interest and a lot of suspense. I have terrible sleep fright. That is why I keep it low key and pretend it is not happening.

Basically it is about love and the lack of it. About our children and about time, relevant and irrelevant time. It is also about discipline of the mind. There is one key line by W. H. Auden: "We must love one another or die." So, it goes for the throat.

In exploring the disintegration of a marriage, it shares the subject with *"Inside Looking Out"*. How would differ?

Oh, this will be very different. It is much more intense, very dramatic, with very little comedy. Everything will be played straight. It is based on a lot of things that I have observed. Things I have gone through myself.

The scenes in the screenplay have been very strong. I hope I can get that intensity on film.

Will it rework the relationship in *"Inside Looking Out"*, where one had a feeling of a consuming anger and a total inability to communicate beyond it, with two characters locked into disintegrating marriage, but wanting to bridge the barriers, but being unable to?

There really is an ecstatic ending to this film, but you will have to pay for it, because I feel one has

to know how to suffer. You can't escape it all the time. Even if your own life is that, there are many other people who have dreadful lives.

Look at the U.S. where a Hollywood town has basically painted a population. There are hardly any genuine anymore. It is very dangerous. Look at all of the freshmen we had 15 to 20 years ago, when people at least searched and tried to change society. At least there was an interest outside from the institution.

Don't forget that poets are not as cheap, they are politicians, who are very dangerous people. With all the means that we have to destroy everything, I don't see that we are not going to use them. How dare we invent stupid things that can destroy it.

In *"Inside Looking Out"* the child is a pawn in the power play between the adults, but also for Elizabeth (Olivia Baskin) the most intimate source of physical and emotional comfort. With those in a similar situation in *"My First Wife"*?

Yes. The child is always a pawn in the middle, but watch the man! For many certain men have



Director Fred Cho and producer Philip Adams in Egypt for *The Fake Door at Saggara*



Top: mother and child (Olivia Baskin and Tracy Lawrence-Jones). Above: with husband (Tracy Lawrence-Jones). *Inside Looking Out*



Actress Wendy Hughes on her working day. *My First Wife*



Father, mother and child (*Lucy Hughes*). "I think the women is stronger than the men... and she didn't like women and men to be like this." *My First Wife*

wilded out of marriages and got away with it. Now it is the other way round. In 70 per cent of marriages the woman walks out. Men have no history of coping with this. He is totally incapable.

I have spoken to a lot of people in the past few months in relation to this film and I have seen so many men who have been so proud. They couldn't handle their marriage break-up, partly because of their ego and their chauvinism. Men haven't adjusted to these changes of pattern, so the man in the film is the weaker person. I think the woman is stronger than the man, and the child the warmest and most lovable.

It sounds as though "My First Wife" will start further back in the relationship than "Inside Looking Out", which begins after the marriage has fallen apart. The reasons for the disintegration are nebulous; one just has to accept that it has happened.

It is totally unimportant to make up a reason for a separation these days. Everybody I know has had several relationships that didn't work. We live in a society where these things just happen. There is no particular reason why people get bored. I could state that in the film but it is not interesting.

What makes it interesting?

The interesting thing is the way that one can come to terms with that fact, taking it as a mating point. As Strindberg used to say,

"I'd rather be miserable with somebody else than on my own." A lot of people think that is totally crazy and that they would prefer to be alone. But if they are alone for a year or two, they desperately want to be with somebody else, whether they are miserable or not.

So, in effect, making the film is a way of exploring your problems at a distance from them. . . .

I really like to make films that teach people, that make them reconsider themselves and make them see, so they can go home with something to digest. I am sure in this film they are not going to have a very pleasant time, yet when they come out I hope they will be more positive human beings. I know that sounds very optimistic.

I am so rarely so optimistic in life, but I do look at my friends and it saddens me I can't figure it out in my personal life, but I will come to this in a moment. It is in my film. There is no solution, though. It is the time we live in, the pressures people live under and the artificiality of the world they live in.

In an interview you did after "Man of Flowers" you mentioned that you were considering a film called "Edge of the Forest" about blind people. What happened to that project?

It is still on the cards. But suddenly I wanted to change direction. I went to Cooper Perry with Warner and had a lot of time on my hands and just started to write

this other screenplay and became much more involved with it than I was with "Edge of the Forest". We had the whole in motion to make "Edge of the Forest", but I put this film in its place. Fortunately, I got away with it, normally you can't do that. I am not a power hungry maniac, but I do think it is very important to have freedom when you work.

A perfect illustration of that happened the other night at Kinels in Sydney. Peter Ceyer was performing and Chris Haywood introduced us. We had a drink together and talked about the film. Maybe I said, "Why don't you work on the film?" or maybe she suggested it. I don't know. It means that a man had to be serious and an extra character added. But it was terrific because the genre made above modern art and traditional art in "Man of Flowers" I can now extend with modern music and traditional music. Steve now has quite a significant part. She is a marvelous actress, even though she has never acted in a film. We're using her music in the background, and her character will be defining her music. That idea fits in with my whole philosophy. It is a perfect example of the need for filmmakers in Australia to really fight for more freedom. If Jane and I hadn't produced this film, it would not have been possible.

We had a contract from the Australian Film Commission, so which they stipulated that I had to stick to the final draft of the script. What are they saying? I have

written so many times that my films are better than my scripts. It always comes in under budget. At least the power I have now by having my film accepted allows me to overcome that system of contracts. I wish there were more people in Australia who had this power and used it.

I was in Adelaide last week and went to a seminar. They referred to me as a low-budget filmmaker and asked, "How do you get on with it?" I said "I am not a low-budget filmmaker. I am a responsible filmmaker. Have you ever played with \$300,000 in your life?" That is an extraordinary amount of money. It is a terrifying responsibility." In that context, whether it is 300,000 or two million dollars doesn't really matter, because it all becomes crazy and ludicrous. But the point is that people call that low-budget. This film has the largest budget I have ever had. But now people are talking of everything under one million dollars as low budget. I cannot see where the money goes. I'd really like to know.

When I look at our industry and the films we have made there are quite a few that have wasted quite a number of money. That money should have gone to individual filmmakers. They would have done something with it. Many of these big-budget films can't even be seen, they can't be sold. They get put in a box commercial films but they never do. I am now the most commercial person in this country. I am not losing any money for anybody anymore. \*



# 3 MINI-SERIES

In the previous issue of *Cinema Papers*, Ewan Burnett examined the evolution of the television mini-series, and commented on several of the format's inherent strengths and weaknesses. Since

then, three major Australian mini-series have been released. As a continuance of the mini-series debate, these programs are reviewed by Adrian Martin, John O'Hara and Arnold Zable.

## Eureka Stockade

Adrian Martin

In a museum piece history of Australia, the story of the Eureka Stockade of 1854 would doubtfully take up its full place in the order of subjects, as a discrete and completed tale alongside Chisholm and the rest. With Australian historical films and television mini-series alike, one frequently has the sense of passing through such a museum, where the frozen subjects are momentarily animated, returning, at the end of the lesson, to their stilled condition as historical relics. The only value these manufactured moments of Australian history have is as "infotainment": they are narrative narratives which when strung together recreate one of a solid national identity that has been formed in leaps and bounds. Reproductions of the past then become national gazing exercises, in comfortable nostalgia and rooting self-celebration.

There is much to praise in Henry Crawford's two-part mini-series *Eureka Stockade* which corresponds to this description of historical drama. The conflict in Ballarat, at that time "a hotbed of discontent and republican ideals" as the opening narration has it, are rendered distant and somewhat exotic, since they are played out almost entirely in terms of a struggle between Irish rebels and British troops.

*Eureka Stockade* looks back at the traumatic birth of the Australian national identity and the Australian State, with its institutions and "the

processes". In the beginning, as the program suggests, none of these things were present. The Australian identity, the crystallization of which is eventually symbolized by the Eureka flag, had to be forcibly yoked together through the smothering, refining and resolution of a struggle carried over from another country: Ireland's fight against its British dominators. After the troops are launched, the specificity of the struggle is gone, and a race of Australians is born. Similarly, the institutions of the State — exemplified by the numerous courtroom scenes — are presented, finally, in their "savage", undemocratic functioning.

They are entirely open to manipulation and corruption (rather in the same way as the "law of the land goes" regime in *Westerns*). However, this is presented as no more than a surface problem, the legacy of a quickly disposed British imperialism, and the somewhat satisfactory finale of the program would be the arrival of legal justice and democratic opportunities. Peter Lalor (Bryan Brown) demonstrates the "true" story of the Stockade through the nation's newspapers and goes on to become a respected parliamentarian.

Whatever the accuracy or validity of the version of the origins of Australia's national history, what is of concern here is the too-easy, too-ordered nature of the story that is constructed, and the social problems which, in the present, are evaded and put safely on display as curios. *Eureka Stockade* is blatantly nationalistic; its hopeful appeal is to a present-day generation of Australians which lives in

blinded non-contradiction, in anything but a "hotbed of discontent". The story of the Eureka Stockade, when constructed as a novel, exciting, birth-of-a-nation story, can only imply the most basic history to come after the first freeze frame: Australia as grown, adult,



Bryan Brown as Peter Lalor: "My name has been etched out in history." *Eureka Stockade*

Opposite 120: *The Key to the Bush*. Middle: *Warehouse 13*. *Eureka Stockade*



Below: Antonia Hayes (Carol Burne) "The women used for the power are used of expediency." Below: Geoffrey Chichester (Roger Hewitt), one of the leaders of the agrarian movement. Library found footage (The Doctor) a "secondary hero" *Eureka Stockade*



warrior and stable. And if that is taken to be the true profile of the present-day, then the representation of the past — virtually no story of any sort — can possibly be construed or deployed as usefully relevant to current situations. 'Struggle', of whatever sort, is reduced to a rhetorical, historical spectacle.

Yes, although *Eureka Stockade* strikes one for the most part as a remote period-piece, unmarked with all the ardent paraphernalia of Australian nostalgia (worldly or romantic, historical, don't, jingly bangle there by Bruce Swenson), there seems to be other meanings dimly at work. The story of the Eureka Stockade could very easily be judged into a symbolic parable just poised to continuing struggles in Australian life, for most obvious would be an implied dramatic comparison between British and American imperialism. *Eureka Stockade* includes, early on, a theatre-hall scene in which the diggers enjoy and applaud an American actor's hymn to American Independence Day. Although this seems to invite and posit reference at the moment, the American character involved, Seth (Greg Maddison), certainly functions, like the Irish character, as an emblematic 'bait' from another land whose virtue and resource go into the making pot of experience that will form the Australian identity. Again, a specific political reference is lost in the overall value system compromised by the narrative.

The women in the program figure as a consistently motive was the slightly anarchic, more, more, feminist concern which informs most Australian historical debates. In a clear appeal to the present, the women women — Seth, Antonia (Carol Burne), Alice (Penelope Spence) — dressed to be included and involved as equals in the Eureka struggle, and diligently laid out the prospect of the future ("The diggers' on place for a woman"). The women stand for the power and value of knowledge, or "rubbing minds together" as Australian puts it. The program places much emphasis on Alice as a school teacher (holding an angry history lesson on the British and Sir Robert Peck, for whom knowledge of the opposite situation at hand most lead to an active involvement in it. The symbolic function of her relationship with Laker is clearly as a gesture towards a personal problem in class and labor politics: the inability to recognize, within the ambit of the class struggle, the personal struggles of social equality. Laker illustrates the diggers on the one hand but oppression on the other. Eventually, he is brought to the point of total radical awareness and the Eureka flag itself becomes a generalized symbol: the Southern Cross is "a refuge for all the oppressed on earth".

Yet, despite the personal interest of these strident themes, *Eureka Stockade* cannot handle them for very long, for they seem to weaken the passionate, period realism of the program. It seems increasingly less attractive with-fidelity to portray all women of the period as embryonic militant feminists. There are fairly tougher, more and more complex ways of presenting the different levels of political awareness and non-awareness that might have existed at the time. This points to the had a program such as *Eureka Stockade* is as if it appears to be almost a realist and true to the past, say natural which refers so belatedly to the present some entirely out of place. But, if it were a completely alienated and distant recreation of history rendered as myth, it probably would never have been made in the first place. Such a playfully critical rendering of Australian history and the identity supposedly formed as a reality would be an obstacle to nationalist pride and integrity.



The job in historical capital into the Eureka Stockade

"My name has been seeped into as leader", begins Laker's account of the Eureka Stockade for the newspaper. It includes a first statement, *Eureka Stockade* hopes to create the process with which it is entirely conflict, the process of a political super hero, a magical leader who could only be portrayed by an actor of the stature of Bryan Brown.

Curiously, *Eureka Stockade*'s narrative is structured on two principles which, ideologically, rub together uneasily. The first principle is a classical Marxist account of history, namely collective struggle and the progressive march of history must always occur: still over the merely 'personal' whims of individuals. Laker's dilemma as a character is precisely this. He frequently attempts to escape the situation that is pressing on him by referring to his desire for a settled personal life: love, home, family or evoking Australia as an oasis, a refuge from the last struggle he left behind ("I wonder I was through with the fight"). However, others eventually convince him that he must accept as "coming off the yoke of British rule" so that as [personal] history might not be allowed to manifest in power over human life. One part of the struggle — and being an aim for it — he considers himself unworthy of the love of Alice to which he once aspired. It is Alice, with her enlightened female attitude towards the union of personal and political struggle, who reconciles in Laker the different threads of his life. Ultimately, their marriage is a symbol and a celebration of the birth of the Australian identity and the Australian State which has been achieved via the Eureka Stockade.

However, what makes Laker a hero in the most conventional and reactionary sense is precisely that his personal/political dilemma is his and nobody else's. As a hero of the people, Laker can only represent the diggers but *for* them, even not their own as a projected and privileged view. This is the second structural principle of *Eureka Stockade*, the long held aesthetic conviction that defines the place and function of a hero. The show consciously crowns out Laker as the foreground of those troubled with moralization activity and people — knowing, smart and ignoring the real nature — like his new friend Wendell (BRI Hunter), who functions as a secondary hero. Laker is often cast as observer, one who can see and comprehend what the other diggers cannot. Around Laker is his constituency, the mob, and the mob acts like most mobs in film and television drama do, according to mass impulses that are less on reflection or reasonality. They are easily swayed by charisma and spectacle. Once their initial, rapid submission to Laker's rule with its pomp and splendor, and what



School teacher *Alvin Dumas* (Philippe Stora), *Lake* and *John Guigou* (Steven Nouri), *Barka Stockade*

they need is a reputation they can be a spokesman who will represent needs," notes Peter Lake/Doris B.

Over final forms of *Barka Stockade* is mentioned, particularly as it is around the figure of Father St. (Tom Buchanan). All dramas of revolution hinge on a dilemma for it is how they choose to define dimensions of justice and morality, and, incidentally, how they are able to go violence and destruction. But initially stands for the conservative that acquiesces. For him, rebelling against the code of Christ violence can never be justified. He Lake, "as a good Catholic", to the actions of the workers. Further, it

as well as the then that

he needs to be worked out (the Post also), and the character of himself more particularly (acts of) Seythe comes in does not a charity, despite the beliefs in the essential goodness of the system, and puts his faith in the "due process" of the law courts, the police and the government. From the viewpoint of the program, this barefaced humanism clearly plays into the hands of an already evil and corrupt system of British power, the goodness of the British characters and their throw-ins hardly amply convey this attitude. Opposed to Father Seythe, in the other extreme of *Barka Stockade*'s paradigm of positions, is a heavily accented figure struts out of the Prunier army (broader available stereotype) who assists amongst the diggers for direct, brutal action ("We must push the initiative with both hands"). When Lake makes some attempt at moderation (warning at a gathering that "from this moment on we are in direct conflict with His Majesty's

Government"), the angry agitator takes control and leads the burning of the diggers' houses, the act which causes the bloody battle at the Stockade.

In a pattern that is familiar in politically conservative narratives, even and especially if they flirt with themes of resistance, three powerful extreme positions collapse into a middle ground. Father Seythe sees the injustice of the system and moves to help the diggers by hiding them from the police. A government official is revealed, by Anagnostis, to be a former digger, and brought to a crisis of conscience whereby he is moved to meet the diggers' demands through official channels. Later, against over the failure of the death and destruction that he helped to contain, but is persuaded by Anagnostis to do it as "not an end, but a beginning". Where it all leads out, finally, is in the last scenes, when Father Seythe's moral drama of the essential goodness of the system becomes a reality, and everyone gets false appreciation.

Resolution, in this respect, is put into the past in a sorry but necessary pessimistic point, a spontaneous combustion of anger and despair which then serves to set the system on its feet with increased wisdom and benevolence. Human sympathy and justice indeed triumph quite strangely and easily over corruption and hypocrisy. A chapter in Australia's history is closed. But, by the end of the show, it is victoriously a five-side history, sealed, like all fairy-tales, with the celebration of a marriage and the establishment of a social equilibrium. I have no necessary complaints with fairy tales, but when this is the only form that the telling of Australian history takes in official films and television news-casts, one begins to long for something a little different, less safe and more adventurous than *Barka Stockade*.

## Waterfront

John O'Hara

Waterfront represents, for more than a period of later industrial and go as Melbourne in the eve of the This reconstruction of a major industrial on the wharves, its representation is and its political consequences, lead towards particular understanding events and their implications.

The new series, of three two-hour broadly sympathetic to the aims of the waterfront workers. It takes an already anti-Franco strand with general access in Italy during the 1940s also demonstrates the difficulties attempting to accommodate with academic and popular culture. The beyond the usual restrictions of commercial television by present from their point of view, and allow of their language, which is subtly to be impressed by the seriousness of change and the ways in which challenges expectations about media of workers, migrants and industrial

But beyond the series' formal structure, and its broad sympathies, its reconstruction begins into a new way of telling stories. There is the desecrated metaphor, characters are a poem, then allowed to stand as

six hours, and style (question) and clash the media the viewer of those

episodes, situation is determined to 1990s. It was as beautifully run some runs on a ocean of the sea. One has to whole waterfront movement aspects.

One of the (recovered) by itself offensive (clipped to) reopens,

dismantled by a rough chron, physical beauty or overwhelming distance. In the end, the characters' experiences collapse into what is expected and familiar, even if the audience's experiences are now more left-wing than once they might have been.

The series begins with a succession of disorientations to the audience, introducing characters, locations and events, is once specific and typical. The introductory voice over contributes that what the audience is about to see will be an extended illustration — careful, even meticulous — of appearances but relying heavily for its dramatic conviction on a conventional understanding of class conflict — as mechanisms of threat, double dealing and repression. The ship-owner becomes the One self, the union boss the grievance-driven opponent, then is the chosen girl with the heart of gold, the great Australian insider, and the beautiful and politically-directed Indian socialist.

It would be a mistake to regard these characters simply as stereotypes, for they become distortions of conventional figures from literary, film and Australian history. And they become part of a spectacle in which the dramatic orange his pose into giving things to look right, and illustrating the effects of a casual labour understanding of the period.



Jack Thompson as Alvin Dumas, *Waterfront*'s narrator and omniscient insider



George (Joe) James, Jimmy (Anna) Chen, and Anne (Chen) Chen in *The Chinese Wall*.



Sam (Ray) Harris, the grandfatherly union boss, in *Wages of Fear*.

The series develops its expositions in the beginning. The opening shot is of Jack Thompson as Maxey Woodbury, witness from a doorway and ducking along the street. His voice-over tells the audience that "HITP's been a bummer of a year. But haven't they all lately?" He is now reaching into his pocket for a coin to give a beggar, as the voice-over continues:

The trouble is money was something different. On the waterfront just to make decent shot of Shavers Pier and workers making day wage along it, the more honest looking to wharfies was not money and safer working conditions. Well! Not to that of workers approaching camera (shows the money). Why doesn't it? Course the shipping companies don't want a bar of that [just to the wharfies crowded ground a noise], but that's perfectly truest of the shipping companies not owned by the Boss.

The image cuts to Maxey forcing a way through the crowd. A splendidly dramatic figure arrives, to be identified as a shipowner. There is some interchange about workers and bosses, and the voice-over continues over a shot of politicians ascending the steps of Parliament House:

Anybody, then you've got the politicians. Who the hell man knows who they want? They're like the Melbourne workers. Sometimes different every day. We've got a Labor State Government which can only point with the support of two country independents — house of state government I call it. [The image cuts to a dramatic shot of a group of men and cars at the wharves.] One pull and they're gone. And in Canberra just to the great shipowning, politically, the Prime Minister we've got a conservative government under Mr. Bruce and we all know who he's the Law and Order and Keeping the Union in Place. He's told us often enough.

Cut to the wharfies again as a ship-load of migrants arrives. Slogans are shouted, nationalist and racist, scuffle and fights break out. The narrator philosophizes that you get what you fight for — but who'll show the first punch? And Maxey steps forward to pick up Anne Chen's (Anna) Chen) case and welcome her to Australia, with all the island class of the respectable (union). The picture fades to black and music comes up to the title appears.

This lengthy and somewhat discursive introduction establishes the time and social setting of the drama, introduces the main characters and protagonists (the industrial and political conflict), as well as the romantic liaison between Maxey and Anne. It also introduces uncertainties about the ways in which the story will be told. The key locations are those in which the

struggle for power will be played out: the streets, docks and parliament. There is also an important and subsequent emphasis on the theater, although this serves largely as a showcase, a commentary upon the main action rather than a metaphor for it. The audience's sympathy is engaged on behalf of the workers through the figure of Maxey and his voice-over which allows him the privileged discourse. Viewers respond to his eloquent, understated account of politics and the overall, colloquial style. And it is easy to be sympathetic because the ship owners and politicians, Labor and Liberal, are represented so one dimensionally. Maxey is also established as the romantic hero in his last act towards Anne Chen.

But the viewer also notices the flatness and linearity of this overview: the point, precisely used with the dialogue to illustrate what is being referred to, the rhetorical, procedural scenes of politicians, journalists and crowds of workers, these stereotypical

apparitions of wealth and poverty, of individual, self-interested decision-making and mass reactions and generalizations. The voice-over suggests a kind of rehearsed, well-worn and weary attitude towards the world of poverty on Maxey's part, and he is only drawn slowly into it as the film develops. But his attitude is that of the narrator's at the beginning, as though the film shows us and induces this larger and different to the processes by which power is maintained.

Having set up Maxey's versatility as a kind of teacher, the series finds it difficult to go beyond it. Through this double identification of Maxey as main character and narrator, a perspective is set up for the viewer which translates too easily into the "She'll be right, mate" rhetoric, leaving too much unspoken and taken for granted.

It might be argued that the series demonstrates the hopelessness of this kind of attitude and response by the workers, and that Maxey is finally done in by forces he can neither understand nor cope with. The thinking, after all, is lapsed ("The trouble is everyone wants something different") and his generous well-meaning (adopting the coin to the beggar's coin) is considered as a figure who would be happy with a good job and a good woman, and something of his external resistance is broomed involved in politics also characterizes the film. But there is no energy and conviction about the scenes of his grimace life that is missing from the representation of political decision-making.

The introduction also suggests a certain lack of perspective within shots, a disconnected quality in the film narrative, and it is only later that the viewer recognizes that the beginning is matched together from shots that occur at different points throughout the first episode. This process underlines a sense that the series is designed to be somewhat flat, an understanding of the history which is suggested is substituted into the tone of voice and point of view of the narrator at the outset. The effect of this style is to suggest passive rather than history, to establish a set of events that demonstrates the power of Greed and Ruthlessness



A confrontation between police and seamen's workers. *Wages of Fear*: "Finally for its dramatic conversion to a conventional understanding of class conflict."



and self-interest. And the workers, too, look uncomfortably like extras brought in for a day to attend mass meetings. This is partly because the narrative is so direct and linear. Everything is established in part of the plot: there is no surprising reveal that may at first appear inevitable, each incident and gesture is developed for its stated significance in furthering the story. There is little of the modernist observation, the sharp detail, that one finds in John Marnley's *Stories of the Waterfront*, written about the decade from the late 1930s to late '40s. This is his introduction to "The Compromise", where the wharfies assemble to be sworn work.

They all seem to know each other.

"Where are you in it, Bill?"

"Stevens dock."

"That loading shed? — jinnah?"

"We been on top of it this morning —"

"Going to Sweeney's? Should be easy —"

"I might, now I know where he is. He was like all

of the oldish of this Union, nobody could ever find him when he was wanted —"

"You tell me Willy Strickland got injured —"

"They say there's a machine job in it —"

"I bet Strickland's picking up for good —"

They tell me — they say — I hear, you're leaving already that the waterfront, on less than any other industry, has its narrowest margins. It's a tough looking world, but you seem a quality not so to be found anywhere else in communities of men who have much to put up with a constant. Two

men who have been working for a headliner drink push through to get off at the powerboat berth. They're covered with coal dust now in they left the waterfront, and you can't help noticing how carefully they avoid looking ahead a man who is wearing a good grey suit."

These details about the places and behaviour of the wharfies, and the sense of a community of men bound by certain interests and needs do not come through in *Waterfront*. There the wharfies are part of a larger social picture, with the politicians and the owners, who are all carefully sketched in.

The poverty and precariousness of their existence, and that of their families, is suggested but stated in its effect. The violence they suffer is represented as systematic and impersonal, from armed men to police harassment and gangland murder. Where the narrative is less strong is in its account of the effects of this violence. There is none of the sense that one has with, for example, *Days from the Blackfella*, of people who are miserably trapped, whose lives are ruined. One does not feel the ambiguity, incomprehension and sadness of people who are shown to behave in ruthless and despising ways, whose support systems and identities are broken down, and who become capable of personal violence towards friends, lovers, children.

1 John Marnley, *Stories of the Waterfront*, Penguin, Melbourne 1985, p. 23

*Waterfront* does not allow this level of grief and terror, this recognition of the effects of the power struggle it depicts. Richard Lawson's *Knockout* (1988) was much stronger in this regard.

The intention of *Waterfront*, a refusal to consider levels of uncertainty and suffering, is linked with its glossy surface, its predictable outcome and its dramatic structuring in brief scenes thanks to allow for advertisements. Many people have commented about the difficulty in following the series because of the breaks for advertisements, the problem for the narrative is not just the break in attention, but the constant meaning within the drama for conclusions, the ritual construction of surprise to allow for and bridge the ad breaks.

The reasons for the series' limited success are embedded in the nature of writing and producing for commercial television. The publicly-wired arguments about the use of violence is only the tip of the iceberg. Other questions still remain about the degree to which the drama can be understood, sequence to sequence, can allow metaphor rather than literal development, can move away from stereotyped Australian cultural figures (the author embodying the myth), can allow and take up implications in the narrative, and can depict the inescapable personal consequences within the characters it sketches, largely from the outside.

## The Boy in the Bush

Arnold Zable

The Australian television audience has been delayed recently by mini-series. After eight hours, eight after eight, these series have had one glaze to the box, helplessly looked. And so sooner or later some finished them after coming the next. And so one doesn't forget, full-page advertisements screen out not to miss the next compelling slice of history or life, or just time-consuming entertainment, full of sex and blood and guts.

Compared with many mini-series, *The Boy in the Bush* is a modest effort. Originally filmed as four 50-minute segments, it was shown on two nights, one week open. Its release was unimpaired and the production barely reviewed. Yet, *The Boy in the Bush* is a significant piece of Australian television drama, in most impressive aspect being the way it expresses the mosaic and spirit of the original work upon which it is based.

The original novel *The Boy in the Bush* was a collaboration between D. H. Lawrence and Myrtle Skinner. There has been some controversy about the work was first published in 1924 as to how much of it should be credited to Lawrence or Skinner. Certainly Myrtle Skinner's role has been diminished, especially in the recent publicity for the series where she has been referred to as an "anonymous" writer and generally assigned a minor role in the writing of the book. But Lawrence always stressed the major role played by Skinner.

Lawrence met Skinner in 1912 when he stayed in the guest house she ran in Darlington, Western Australia. He was impressed by her wit and respect for her to produce a novel set in the pioneering days of the colony of Western Australia. Lawrence rewrote the reading

manuscript, "The House of Ellis", and renamed it *The Boy in the Bush*.

It is generally agreed that Skinner supplied many of the basic details and an eye for the nuances of the Western Australian landscape. But the final version certainly has the imprint of Lawrence's typical concerns and obsessions. Lawrence concentrated particularly on the psychological development of the main character, Jack Grim, who becomes the archetypal Lawrence male hero.

Exiled for his wayward ways from college in England, 18-year-old Jack Grim is sent off to Australia in 1852, to make a man of him and establish a new life in the Antipodes. The novel gives a vivid picture of Western Australia at the time: a raw, untamed and remote land that was open to development and exploration by those with the drive, ambition and a certain courage to make a go of it in farming or mining.

A major theme of the novel is the clash between the values of an old, conservative England with its class-ridden, puritanical and distasteful traditions, and the courage and potentially free Australian frontier. It depicts some of the attempts of the settlers to re-establish the class hierarchies and values of Old England, particularly in the scramble to gain a position in the new class of landed gentry coupled with its concern for family disputes and status.

But the bush also demands a different spirit: the attempt to recreate Old England is undercut by the battle between man and nature, and the harsh realities of survival on the land in the outback. Already there is a new type of Australian: the bushier, more aggressive-skinned. Lawrence and Skinner make much of the uncer-

tainied events, the concerns and the resistance of the best of the colonists, and the often bush setting as the leveler.

A great deal of this conflict is reflected in the novel in the inner dialogue of Jack Grim as he



Jack Grim (Glynis Johns), the archetypal Lawrence hero of *The Boy in the Bush*



Monte Ellis (right) portrays the personification of passionate, lonely energy, and one of his memorable lovers, Red Egan (Stephen Rea). *The Day in the Bush*

responds to the demands of this strange, new environment. Jack, and some of the other leading characters, also become vehicles for Lawrence's views on morality and his concern with the psychic intensity of the struggle between man and woman, man and man, with its sexual undercurrents and tragic potential for explosive rivalry. At times, the colonies become the backdrop for these themes.

In the television adaptation, the denoting, acting and screenplay have combined to reproduce the Lawrencean spirit of the novel. In doing so, *The Day in the Bush* achieves great depth and bite. It is interesting to observe the process of successful adaptation at work. Much Whitman's screenplay relies cleverly on dialogue taken directly from the novel and is enhanced by the performance of the leading actors, in particular Kenneth Branagh as Jack Grey, Nigel Thornehill as Monte Ellis and Steve Beley as Red Egan.

When the young Jack first lands in Formosa and, in the early scenes, learns the ways of the bush workers, he fully fits the Lawrence and Skinner opening descriptions. There are many similar passages that provide excellent parallels to the stentorian actor, dejected and scornful:

He staggered across, looking like a lamb. For he is far too shy that he was the lamb he looked. The why should he have been torn out of England? That a good-looking boy he was, with dark hair and eyes and the complexion of a girl, and a lovely, a little dark hair to be coveting.

He staggered across in the crowd of colonists, glancing quickly, without having perceived his lady-like companion. Down came his elegant air, and a was dumped on the wharf, a bit that included a brand new purple saddle and bridle, doused up in a box straight from a main shop in London. He kept his eye on that shop, the tail of his well-tailored coat.

By the final scenes, Branagh has fully become the matured Jack, borne of the bush, successful colonist, fosterer of civilization, romantic to the tough North West and far away from any hint of Old England as may be found in settlements such as Perth. Jack has that air of superiority, edge of arrogance and touch of mockery so typical of Lawrence's projections on to his heroes.

A great deal of the television adaptation focuses on the confrontation between Jack and Red Egan. Red is the macho, wild, great wild in the Australian bush. Beley reinvents Red's manly, unshining and perverse nature — the macho colonist with an intense hatred of sexuality (as, more likely, an underlying fear of sexuality). Red sees in Jack the soft, baby, aristocratic superiority of Old England and takes every opportunity to mock him and degrade him.

Although Whitman tends to draw the conflict between Jack and Red in more stark and, at times, more simplistic terms than in the novel, that can be partly attributed to the demands of screen adaptation. The confrontation is simplified in order to heighten its visual impact. What is lost in the process is the richness of the interior dialogue found in the novel. But there are several outstanding scenes which fully convey the smouldering rivalry

between the two men, the horse-meat at the company picnic, the fight in the rain in which the adversaries pummel each other into unconsciousness, and the final struggle to the death. Tom Ellis (Jon Blake) acts as a counterpoint to the intensity of Jack and Red; his discretion and deep sense of personal loyalty can be seen in the more positive qualities of the ethic of manhood.

An outstanding aspect of *The Day in the Bush* is Nigel Thornehill's portrayal of Monte Ellis who personifies that passionate, feminine sexuality Lawrence's heroes, first and by which they are mesmerized. Thornehill conveys Monte's womanhood and sensuality, and the provocative nature the plays in transforming her affection between Jack and Red. Monica presents a formidable challenge to the dominance of the male ego, she exposes the deeper fears and potential weakness that lie behind the facade of bravado. Lawrence knew



Tom Ellis (Jon Blake), Monte's older half brother who 'steals a counterpoint to the intensity of Jack and Red'. *The Day in the Bush*



Alfred, Dr. Burt (Alfred Burt), Louise (Paul Smith) and Mary Gels (in the background) The Man from Snowy Mountains

Alfred Burt and Dr. Burt (Alfred Burt) play a child of gold. It's the doctor who really is Jack's test for the previous movie. The Boy in the Bush

how to pull apart the male psyche and teach on the raw nerve of masculinity that often lay at the core. This quality is strikingly conveyed in the television adaptation, except in the scenes on the gold diggings where Tom, Monica and Jack act out an idyllic romance and friendship that does not match the growing hardening of characters depicted in the novel.

These conflicts are adequately acknowledged by robust scenes such as the New Year's Eve ball dance, the opulent ball at Government House where Old England lives again, the country picnic and Jack's feverish defense as he wanders about in a trance, lost in the bush, after he has killed Rod. The earlier episodes are neatly paced, capturing the rhythm of the "tribal" quality of life in the farming household of the Ellis family. Later, the television catches glimpses of other aspects of colonial, outback life in the kangaroo hunt, the clearing of land and felling of trees, and life on the gold diggings. A range of excellent characterizations, true to spirit to the original text, adds to the richness of the production, with notable performances by John Hawley as the Dickensian country lawyer, Alfred Ball as the enigmatic, eyes-askew Dr. Roddick, and Robert Brooke as the crusty, sinister mine-magistrate, Gail Ellis.

It is perhaps a little to criticize the production for some of its omissions. The task of the screenwriter was probably defined and limited, as it so often is, by the format. Nevertheless, in reading the novel one is aware of such potential not utilized, particularly in relation to Jack and Tom's two years on the road in north-west Australia. This was their journey to manhood, the wild man's wilderness as they roamed into the heart of the outback which, as the novel, takes on the spirit of an odyssey. Tom and Jack are transformed and hardened by the dangers — the harsh landscape, the burning sun, the mad and dirt — and the isolated, one-horse towns and chance encounters. They meet a fascinating array of outback woodsmen and freestone characters, desperadoes, innocent farmhands, refugees, miners, trappers and fur-trappers, many of whom have lost their bearings and have been cut off from any semblance of European society.



In the television adaptation this journey is considerably shortened, despite the limitations of the format, more of the journey could have been reproduced in visual shorthand. The Aboriginals of Western Australia are conspicuous by their absence and the drover's account is a full picture of the times. However, it should be pointed out that as the novel they only appear fleetingly, as intrusions of a dark and unfamiliar spirit, the extreme contrast to the ways of old Europe and civilization. In this respect Lawrence and Skinner were showing some of the more progressive but still romantic vision of Aboriginals as representing the primal and elementary force in nature. Certainly attitudes

in Australian society at that time were far too close to the barbaric traits of cannibalism to be able to deal with it directly.

Although this review begins with some mild complaints about the time-consuming nature of the mini-series format, an extra two hours, making *The Boy in the Bush* a more typical length, would have given it scope to attain an epic quality and bring us the fullest portrait of the novel. In some ways, *The Boy in the Bush* hangs awkwardly between a feature film and a mini-series. But this television production is a considerable achievement: with its portraits and intensity it makes compelling viewing, and takes the audience into the inner life of its major characters. ★



# Russell Mulcahy

Until *Razorback*, Russell Mulcahy's forte as a director has been the video rock clip. His work for groups and artists such as Supertramp, Elton John, Paul McCartney, The Rolling Stones, The Motors, Icehouse, Spandau Ballet and Ultravox contains a spectrum of ideas and images with one common denominator: visual excellence.

In four years, Mulcahy has earned, deservedly, a worldwide reputation for technical bravura and imagination in a field which previously was marked by only the occasional flash of creative image-conjuring.

Mulcahy's work has been widely recognized by the American and British music industries. He has received awards from the British music publication *Musik Week* (including one for "outstanding contribution" to the music video industry in 1982) and two "special comment" awards in 1983 for the video clips for Billy Joel's "Pressure" and "Allentown." He recently received two Grammy Awards for his work with Duran Duran.

For his feature debut, Mulcahy deliberately chose a non-musical, feeling that *Razorback*, the story of a gargantuan, man-eating bear roaming the Australian outback, would present him with various new challenges.

In the following interview, Mulcahy talks to Ann Schemmel.

**How did you first come across the "Razorback" project?**

In August 1982 the film's producer, Neil McElroy, rang me up in London and offered me the job. It was a good reason to come back to Australia and do a film.

Neil had seen a number of my clips and felt that there was something in them that he wanted to use in the film. He never exactly defined what, though.

**What was it about the screenplay of "Razorback" that appealed to you?**

Its energy and its apocalyptic [sic], the idea of terror in wide, open spaces. I mean, where do you hide?

I also think we should only work on things that are a happy with. My criterion for that is whether I would actually like to see the film myself. So, if that is as though I were the audience, I created scenes that I would like to see on the screen.

I am a great fan of the adventure-thriller genre. I like most films, but suspense and action thrillers are the ones I particularly like.

**Had you been offered any other films?**

Before *Razorback*, I was only offered musicals: *Flashdance 2* and one called *House Riders*, which was a science-fiction musical. But I didn't want to do them because I'd

been doing music clips for the past five years and to do a musical wouldn't have been very taxing.

The script for *Razorback* was different and a little more challenging.

**What was the budget for "Razorback"?**

It was about \$5.5 million, which was quite heavy for an Australian film, and for a debut film. I did a lot of post-production work on the film because it is quite a responsibility having that much money hanging around your neck.

**Did you contribute to the screenplay?**

There were two drafts before I came in and about three after. Hal Bickley, Everett Ruess and I formed a threesome and we looked ourselves away, hammering it out and mauling it.

I put in questions and scenes that I could visualize, such as the concept of a guy being underground and a variation of the haunted house on the hill.

We wanted to inject a little more humor into it as a relief from the tension, so Everett and I worked out the funniest scene. We also decided that the end of the film should be at the Put Put canopy. We felt it should end in a kind of ultimate haunted house on the hill.

Everett is one of the best thriller writers in the country and he was a pleasure to work with. I had seen Patrick Ronsaville and Ray to the Yankee Zephyr, which I thought was a bit flawed but the script was so good.

Everett is a very visual writer, which I like. He writes with shots in mind and you can talk to him and describe other things you'd like to see. Even before I came in, the first draft I read of *Razorback* was a very visual script.

**Was there any impression in the film?**

Oh, there has to be. That is one of the delights of the filmmaking process. You organize a shot and then on the day something strange happens. On *Razorback*, it happened in the shots, the acting,



Carl Warton (Johnny Marston) in the movie. Screen by Neil McElroy. Screenplay by Mulcahy.



John Cullen (left) here, right, is assisted by the other leaders, Zacks (David Argue), left, and Benny Hsieh (Benny Hsieh) in *Razorback*.

even in the way some of the scenes were written. Even still, also riding up to Broken Hill and sometimes would involve going because of the way something was developing. It is a continual growth process.

What are the major differences between making a feature film and making video clips?

**Razorback** was something that I needed to do because I had only done short clips. You can become a little disillusioned with it all, because they are four minutes long, you shoot it in a week and then they're gone. I really needed something that I could work harder on and grow with.

The main difference was the commitment involved in making a one-and-a-half-hour narrative work. Because of the schedule, you are all over the place. You shoot a lot of the end, then a bit of the beginning. I had to concentrate on the story the whole time and know my in and out points of each scene. When I shoot, I am always editing the film in my head, so I had to be totally aware of what was going on in each scene. A lot of that was obviously covered up when we cut the film down.

The *razorback* in the film seems to be an enigma. Can there's get a good look at it until the end of the film...

That was intentional. If you show all your cards up from then it is going to be a pretty boring game. It was all designed as a twist, so you say, "Did I see it or didn't I?" and, "Is it really that big?" We wanted to create that feel. It is not a new method, they used it in the 1930s.

I wanted to create more a film of suspense rather than horror, so by

not showing the razorback one creates more suspense. What you don't see is usually more frightening than what you do, so long as the end you get your money's worth.

I had trouble deciding who was worse, the razorback or Dicko and Benny. Was that an intentional parallel the evil in man and beast?

Yeah, a lot of people are going to say that. I mean, something inside him. "Who is the worst: beast, animal or man?" I am not trying to make any heavy statement with the film, but if people want to read that in, fine. It wasn't an intentional message to mankind.

Did any of the crew on your video clips work on the film?

Yes, Bryce Waldman who has done the art direction and production design on most of my creative clips. He came over from London to do the film. He'd never done a film before.

Although a lot of the film is designed, you don't really notice it when you're watching the film. Anything from a ball is a lamp-post, it placed curiously in the scene. Even the waterhole, for example, was specially constructed, and the cave in which Dicko and Benny live was a set. And the house that is burnt down at the start of the film, was actually built because it isn't easy finding a house like that in a flat, barren landscape.

How did Dean Seider get involved in the project?

I saw *Mud Max 2* and thought it was one of the best Australian films that had the guts to say, "We're an

international film with an international place and it just happens to take place in Australia." They decided to go for a particular look in the film and they held it throughout.

Dean and I decided to do basically the same thing: to have an idea of what we wanted the film to look like and then make sure that we maintained a cinematic style.

You seem to imply that there is a particular way some Australian films are shot that might hinder them from being told overseas...

No, I think it is the story content which does that. I don't think Australians can make an international film without paying attention to that.

Some of the tracking shots in the film are particularly impressive. Did you use any particular camera again, such as the Panaflex or Steadicam?

We tried using a Steadicam. I am not convinced Steadicams are definitely a good machine. I always find that to get a lighter camera and hold it in your hand can be just as effective. We did use a Steadicam up to a point but then we gave up. We ended up having the camera basically from two bits of cloth. Dean and I found that much more effective.

Steadicams have worked successfully in *Witness* and a few other films, but I don't think Australian cameramen have the guts to use a Steadicam, it is all in the hips, isn't it?

Many compositions in the film have remarkable definitions. What stood out to you on the film?

The house that stood from Kookab. We got one of the first batches of it, it is an incredible stock you can shoot in such low light.

The lighting in "*Razorback*" is very striking. What was the style you went for?

I have never been concerned about where the light is coming from. I don't think you have to tell people what the light source is.

Dean and I were looking for emotional effect only, so there was light coming from behind people and some. Some might say, "What the hell is a light doing out there?" but I don't think the audience is wondering why. They are actually looking at the image.

It is the same with the smoke, too. There is smoke where there shouldn't be, but it is there because it works emotionally.

Did you have much to do with the engineering of the Delby Simon sound in the film?

We really fought for the Delby Simon. It pitched the budget but the sound editors, the editor, Bill Anderson, and I were convinced that it should be in Delby Simon, we just needed that level of sound.

What Delby Simon can give you, apart from being able to speak something by having sound come from one side or from



American environmental reporter Beth Wooten (July Maertz), filming in the Australian outback. *Razorback*.

Julie and Sarah Polk. Whistley was eager to make the stage's moorback. *Reverback*

behind, it's an incredible sound level. You have extra decks, so when the moorback screams you can make it howl on the bass level. On a stereo track, with all the mikes and the sound effects, the hour session would have become very muddy.

A lot of Australian films are coming out in Dolby Stereo...

A lot of them don't actually need it.

You have obviously paid considerable attention to the locations in the film...

Hal McElroy, myself and a few other people probably made about five trips up to Broken Hill. First we went to Bourke and visited other places, but when we saw Broken Hill we fell in love with it. There is such a variety of locations and landscapes there. Uniformly, you can't shoot everything.

"Reverback" is filmed in a powerful fashion. There is a strong style in the way it cuts from scene to scene. Was that your idea or something Hal Anderson devised?

It was a combination. Many scene changes were shot that way and Hal really enjoyed editing it. He worked very hard. The first two came off very quickly, he had cut nearly half the film before I had even finished shooting. The first work there took some time.

Many of those scene changes were pre-planned. I wanted to have a plan to it. If you dwell too long in a film but this, the audience starts thinking too much. You should just go with the flow.

How much of the budget went into the special effects?

The creation of the hoar by Bob McCarroll cost a lot of money because it was a complex prosthetic, and six of them were built. It ate up a lot of money, not only people!

Who designed the moorback?

Bob. I worked on a few sketches with him but he basically did the design. I think he had actually designed one for himself years ago. He is fascinated with them.

The design is based on fact and adapted from that. When you talk to a moorback hunter in the outback they have horrific games of confrontation with these things. I think our final product is quite realistic.

One of the newspapers is going away a first try to moorback country. Heaven forbid!

Did you make any major casting decisions in the film?

I worked very closely on the whole casting with Les and Hal. Werner Herz also had a few suggestions.

The major casting decision was to make Decker and Henry younger characters than those in the book. Casting Chris Haywood and David Craig together as brothers was an incredible coup.

When did Les Davies start working on the soundtrack of the film?

Les came in pretty early, actually. He was the only choice I could think of in this country. He was perfect because his work of music is just right for the film: a mixture of the primitive and the modern. He saw some storyboards, read the script and worked out a theme from that. A ditty showed him a rough cut of the film

Carl searching for the missing first scenes in Australia to find her. *Reverback*

and he used a Fairlight computer to do the rest of the score.

Do you have any future film projects planned?

I want to do another film now, but during the shoot I thought, "Ragee that for a little!" It is kicking hard work.

I want to do another film next year maybe, but we are going to do more video projects this year. There is a project with David Putnam called "The Silver City" which is sort of a literary musical, but we haven't been committed to do anything. We're waiting to see what the reaction is to *Reverback* overseas. I think it might be big in Japan.

## Videos

Your work in video clips has had a large impact. Do you feel you have changed the music scene?

If I hadn't done it, for 10 years would have. It was a natural progression for music to become visual, just as it was natural for music to go from music to music.

In the video age, when everyone is watching bloody scenes, and huge armies in concert halls go on the blind on stage, music had to become visual. What is going to happen now, I don't know. There is a bit of backlash in America at the moment against flashy clips.

Have videos changed the music itself, the way groups perform and compose their music?

Many more groups have come out now because they felt they were more a visual act and could probably never get records played

but now they can be seen. I think some things first and then listening to a singer, as well.

Do you think clips have affected the way the public approaches music, that they listen to the lyrics and think of the clip, then buy it but that music?

Oh yeah. I am sure a lot of people talk about Marilyn, say, because of the clip. Then they hear the song and see the guy. It has changed the music business a lot more.

You introduced the idea of Macking off the top and the bottom of the frame in your clips. What was the reason for that?

There were several reasons. One is a reason that look much more expensive. The second is that I hate the shape of television screens. I wish someone would invent a television screen with a 3:1 ratio.

Another reason is that people watch television with all their lights on. You lose a lot of definition. By blocking off the top and the bottom, the colors and the whole range speak out more.

Are there any bands that are particularly good for film clips?

You could run up a list of about a thousand. There are some bands that aren't good for film clips, but I am not going to name them.

The big challenge of musicians these days is to be able to look brilliant on video and also to be able to perform brilliantly live. Some bands are terrified that they have to recreate on stage what they have done on video. A stage act and a video act are completely different things, but the best thing is to be able to do both. ★



Above: Because Jagger (Gandy Gong) swaggers in being music into the lives of the conflict of Western City folk. Below: Prince discovers he can do something other than fight when he joins the whole fight as a drummer.



Above: Down on the street, Karl (Gandy Gong), Fivido (Fiber Onagura) and Billy (Jim Fongoski) meet at Fivido's house and hang out around, waiting for some action. Below: The George (Gandy Gong) can't keep Prince off the scene and in his gymnasium where, at last, the fight is over.



Below: the incredible Prince takes Billy and Karl through their paces as members of the newly-formed rock band.





# Picture Preview

## Street Hero

For Vince Romanos (Vince Colosimo), the aphid and the crime on Easy Street is a world away from the impoverished government schools and cramped government housing. The local Egyptian boy — the heart of Easy Street and rest of the local night — is the only real education Vince knows.

But Boone Rogers (Sandy Gore), the music teacher at Western City High, has a deep conviction to let students and persuades Vince to join the school band. After much coaching, Vince develops into a competent drummer.

Vince and his mates, including Gloria (Sigrid Thornton), form a rock band, and their spirits and loyalties soar. Then the other world of authority and justice encroachments intrudes on Vince again and he goes back to Easy Street. There, confronted with the stark reality, Vince, for the first time in his life, has to take stock and make a decision.

*Street Hero* is directed by Michael Pattinson, from a screenplay by Jan Sardi, for producer Jude Montau. The director of photography is Vince Montau, the editor David Padbrook. The film stars Vince Colosimo, Sigrid Thornton, Sandy Gore, Bill Hunter, Roy Marshall, Amanda Muggleton, Pete Tappan and Peter Sardi.



*Right: Vince Romanos (Vince Colosimo) on his way in a life of petty crime in Easy Street, reacts submissively to questioning from a teacher. Below: Vince and Gloria (Sigrid Thornton) share their problems; they are young, beautiful and full of energy.*





# Pakula's Choice

Some thoughts on the films of Alan J. Pakula

Nell Sinyard

"By the end, only one question looms", according to the "On Now" section of *Jager and Jager*, commemorating Alan J. Pakula's *Sophie's Choice* (1982). "Why on earth did Pakula want to make this movie?"

Given the success of the film, the question might seem academic, even superfluous. A film which has won an Oscar for its leading actress and earned a sizable sum at the box-office hardly needs to justify its existence. Yet, for students of the career of Pakula, the question posed is an intriguing one. This article is an attempt to suggest a few answers and, in so doing, assess Pakula's status in the contemporary American cinema. It also is an attempt to raise some questions about authorship in the cinema, which Pakula's career particularly invites.

Let me preface the endeavor with three, ostensibly contradictory propositions: Alan J. Pakula is one of the most talented and intelligent American directors working in the cinema today; *Sophie's Choice* is, thematically, an entirely objectionable Pakula film; and *Sophie's Choice* is his most lifeless and disappointing work. It seems to perform the same function in his career as *Hickey* (1962) did in Arthur Penn's: it is wrong not to deny its remote, American energy in favor of a broad, Europeanized pessimism. It is also a cautionary lesson for anyone who expresses cinematic leads to self-indulgence.

What makes *Sophie's Choice* a typical Pakula film? First, it provides a feast for a major screen actress. One of the admirable features of his work so far has been the opportunity provided to a few terrific performers by women. Jane Fonda's Oscar-winning depiction in

*Kluge* (1971) immediately comes to mind, but there are also Oscar-nominated contributions from Liza Minnelli in *The Shiner* (1969), and from Jill Clayburgh and Candice Bergen in *Starting Over* (1978). Nor should one forget Maggie Smith's tabula rasa tour de force in *Love and Pain and the Whole Damn Thing* (1972). This dimension of Pakula's work might imply an interest in modern sexual politics, though the issue of feminism in *Kluge* still provokes debate and Meryl Streep's brave attempt to delectabilize her role in *Sophie's Choice* by appearing in a scene without any teeth was omitted from the final film. Of one does not know that Sophie's death is false, Streep's constant sucking in of her cheeks during the film might look like a strange acting convention.)

My feeling is that the female performances are so strong in Pakula's films almost by default; they look so positive and dynamic because the heroes are comparatively weak. Pakula's observation is engaged not so much by the vibrant, modern women as by the remote and emasculated modern American hero. The protagonists in *Kluge*, the investigative journalist in *The Parallax View* (1974), the gambler in *Comes a Horseman* (1976) and the flammer in *Balloon* (1982) are all classic stereotypes of the macho American male, but in each case these actors are to be underwritten by events. They all ride up, like Shane (alluded to explicitly in *The Parallax View* and implicitly in *Comes a Horseman*), to clear up the mess and fight for justice, truth and the American way. At the end, they seem hardly to have enlarged the world of cinematic male individuality. In this way, Pakula's heroes can be compared with those of Brian De Palma, and with those of early 1970s film such as Robert Polanski's *Chinatown* (1974) and Arthur Penn's *Night Moves* (1975),

where self-confident interference and intervention leads only to chaos and confusion. In Pakula's films, Vietnam and Watergate have made substantial inroads into the American psyche.

The male protagonist, Sango (Peter MacNicol), in *Sophie's Choice* is another American stereotype. He is in pursuit of one of the most drastic yet pervasive of American dreams: to visit the Great American Novel. In the process, he has his understanding of life destroyed by his encounter with his victims' unphobias, the eternally brilliant Nathan (Kevin Kline) and a Polish survivor of Auschwitz, Sophie (Meryl Streep), with whom Sango falls in love. Sango and Sophie's



The eternally brilliant Nathan (Kevin Kline), Sophie (Meryl Streep), a Polish survivor of Auschwitz, and Auschwitz survivor Sango (Peter MacNicol). Also: J. Pakula's *Sophie's Choice*.

1 "On Now", *Jager and Jager*, Vol. 35, issue no. 2, Spring 1983, p. 148.



Sophia and Hutton in *Sophia's Choice*. "Sophia notes the fact — / Make this fact with care — / In it wait all judgments break / Enforced and free" (Emily Dickinson)

relationship is rather similar to the one which forms the basis of *Love and Pain* and the *Whole Damn Thing*, in which a young American abroad, Walter (Timothy Bottoms), falls for a middle-aged, British spinster, Lisa (Olivera Dadić). In both cases, American innocence confirms European experience. Although Emily Dickinson is often quoted in *Sophia's Choice*, the literary flavor most strongly evoked is Henry James, who was fascinated by the tension of Europe on Americans and Americans on Europeans.

In fact, the literary allusions of *Sophia's Choice* highlight one of the most consistent characteristics of Pakula's work: the sense it gives of a complex cultural tradition behind it and the way it draws on and creates the American artistic heritage. If *Love and Pain* and *Sophia's Choice* are Jamesian, the American puritanism of nearly all of Pakula's heroes recalls the Nathaniel Hawthorne of *The Scarlet Letter*, just as the Gothicism of *Cooney* & *Hawesman* recalls the gothic of Edgar Allan Poe. In the crime *Rebel Without a Cause*, the film describes "the life of the House of Usher in the West." The leading characters in *Halloween* are both defined by the American pastures they attack and display on their wife Jackson Pollock for the heroine (all fury, aggressive modernism), Frederic Remington for the hero (the Westerner, incongruously, in Wall Street). So the self-conscious, American artists here of *Sophia's Choice* provide the medium for a man of Pakula's cultural sophistication.

If *Rebelle* is a typical Pakula protagonist, so the relationships in *Sophia's Choice* develop in a familiar way. A virgin, ignorant hero is drawn to the heroine who knows the ways of the world. The relationship expands the horizons of both but is also divisive, with danger, nature, pride, sexual crises, dissent against despair. This is the shape of

*Sophia's Choice*, and the central relationship of *The Simple Life*, *Kluge*, *Love and Pain* and, to some extent, *Cooney* & *Hawesman* and *Starting Over* are all of this kind. In each case, a character falls for someone who is gradually revealed as profoundly scarred.

This element of neurosis is an important part of Pakula's work and has many different dimensions. For a start, it particularly relates to Pakula's portrait of women, all of whom are striving for independence in a man's world and finding it difficult to reconcile a sense of belonging with their own quest for fulfillment. This kind of "new woman" was neatly defined by Thomas Hardy in his 1912 preface for *Jude the Obscure* as an

unorthodox, unscrupulous bundle of nerves that catches conditions more precisely, more keenly, even so, yet, who does not recognize the necessity for work of her sex in fellow marriage as a profession, and loves herself as superior people because they are doomed to be loved on the premises.



The Simple Life, Pakula's first film to divorce location from story. Jerry Jayne (Wendell Berry) and "Pakula" (John S. Mayberry)

An embodiment of this definition would be *Bree Elster* (Jane Fonda) in *Kluge*, who is dominated by her relationship with Kluge (the obscure?) and particularly by an emotional attraction which she fears threatens her independence and makes her vulnerable.

All of Pakula's films are very skeptical and wary about the bourgeois concept of the "romantic couple". In his films, the general relationship (even in *All the President's Men*, 1977) seems to be that of an "old couple", and his films rarely lead to anything that appears to be a happy ending. The resolution of *Starting Over* is the most abruptly unconvinced, romantic conclusion since the 1966 *54m*. *Love with the Proper Stranger* (which Pakula produced), which the wedding during the credits of *Love and Pain* would be real or imagined, the heroine's wedding veil swirling weightily in slow motion like smoke.

Nervous in Pakula's work is also sometimes extended from a personal to a national scale. The grandiose plots of films such as *Kluge*, *The Parallax View*, *All the President's Men* and *Rebelle* suggest the US as a country on the verge of a nervous breakdown. A similar point is made wittily and subtly in the before small detail in *Starting Over*, when Paul Porter (Barry Kosslyn) suddenly collapses in a shop. When his brother asks desperately if anyone in the shop has any valium, half of the customers can instantly oblige.

Perhaps the thing that most identifies *Sophia's Choice* as a Pakula project is the dramatic question that gives the film its title: that is, the revelation of the dark secret. *Sophia's Choice* has been between her son and daughter when a man has allowed her to save just one of her children from the gas chamber. Is it her guilt about this event or the past which makes her present and finally drives her a fatalist. Dark secrets are a feature of Pakula's



Top: J. W. F. King (from *Supple's*) the great escape from and return New Orleans (George Gurney, above, made it impossible for other films in the series) and the return of the hero, *Supple's* Choice of a President

work. Characters chase shadows only to find the shadows chasing them, as in *The President's View* or *All the President's Men*, as discover a darkness in their own hearts that they can neither tolerate nor control, such as the unguessed murder in *Klan* or the racial cattle bacon in *Comes a Horseman*. People lead double lives in *Supple's* films, and *Supple*, like many of his characters, is a complex but Part of the fascination of *All the President's Men* is its depiction of the lie from the personal to the political scene, and the work, a young organism whereby the truth is shrouded in darkness and has to be dragged towards the light.

Given the inclusion of so many elements which seem so vital to *Supple's* world, why then does *Supple's* Choice not work? Why was *Supple's* Choice so puzzled by it in a *Supple's* film? There are several answers to that, some of which have implications for the strength of *Supple's* previous work and for his possible future direction.

The simple point should be made immediately that consistency of cinema does not necessarily mean that they will be equally convincing to every viewer. I have not read William S. Burroughs' novel to a certain make comparison, but, although the characterization in the film of *Supple's* Choice seems typical, a cover seems plausible. *Supple* never gives any evidence of the great talent gleefully attributed to him (see *Don Nathan*, for that matter), and he fails to recognize *Nathan* as a drug addict barely working his means as a supposedly sensitive and perceptive writer and editor.

It could also be said that the initial handling of *Supple's* choice staff is criticized. Such is the case with, also, a consequence of *World War II*. The film's initial revelations of it in the atmosphere, dramatic detachment is difficult

anti-climatic. It might have had that impact in the world of 1947, when the story is set, but it does not have the same shock in a 1982 film, and *Supple* has not found the means to revive that sense of horror.

*Supple's* screenplay (his first) is witty and occasionally pious. It fails to distinguish between the relevant and the irrelevant (do we really need *Supple's* silly horror) and the film speaks at an inordinate length by extending the relevance of details that most spectators will have forgotten for some time (the truth about *Supple's* and about *Supple's* New York). The screen does not do an appropriate use of style to the material, which seems like metaphoric for his usual writing yet not sufficiently sensitive to include *Supple's* dancing visual style.

The flashback, in particular, depicting *Supple's* life in the concentration camp, seems to fall between the two stools of documentary realism and had accessory horror. How many does screen look in comparison with, say, *Globo Parnassus's* *Kapo* (1965). How does the film seem in comparison with *Footnote* (1963), which brings an emotional authenticity to its observation of unrepresented America discovering the shocking truth about Nazi Europe. In *Supple*, that same but comic presentation of *Supple's* (John Fonda) and her struggle that says more than the whole of *Supple's* film about the willingness of Americans to help and how they burden yet the characters of their attempts to do so. *Supple's* Choice is clearly about American limitations in their comprehension of European suffering and experience. Unfortunately, the film's (and always) are such that it does not elucidate this theme at all as it is merely it.

There are two problem areas about *Supple's* film which *Supple's* Choice unfortunately exposes his only partnership with director Robert Mulligan and his relationship with "truth". The former is related to certain aspects of the content of *Supple's* work as a director, the latter to some aspects of his style.



John Fonda (Supple's) and John Fonda (Supple's) in a scene from *Supple's* Choice.

*Supple's* career in the cinema began as producer of seven films directed by Robert Mulligan: *Four Seasons* (1957), *To Kill a Mockingbird* (1962), *Lure With the Proper Stranger* (1964), *Baby, the Rain Must Fall* (1965), *Inside Davey* (1966), *Up the Down Staircase* (1967) and *The Making of a Man* (1968). Since their divorce, as a writer, *Supple* has become one of the few people to have made a successful transition from producer to director. On the other hand, Robert Mulligan's career has slumped rather badly (there is something to be said for *Summers of '42*, 1971, and particularly *Shogun*, 1978, but previous *Wick for Some Time*, New Year, 1969).

Looking at that list of *Supple's* films now, one is struck by how many of their themes recur in *Supple's* own film: the recurrence of racism and breakdown (*Inside Davey*, *Up the Down Staircase*), the sense of fear and tension (*To Kill a Mockingbird*, *Baby, the Rain Must Fall*). It suggests that *Supple's* influence on these films might have been more pronounced than was acknowledged at the time. The title of their first film, *Four Seasons*, is the closest thing of all of *Supple's* best work. Think only of those same conversations at dinner tables in *Klan*, *The President's View* and *All the President's Men*: the motifs of suspicion and surveillance in *Klan*, *All the President's Men* and *Barlow* which undermine the individual's security and privacy, and those extraordinary scenes of galloping paranoia in *The President's View* and *Barlow* by *Supple's* (Fonda) and *Supple's* (Fonda) respectively, playing characters falling apart under the strain of a turbulent but overwhelming sense of dread (even in *Starting Over*, the hero and heroine first meet when she suggests he is following her as a prelude to rape and then fly a corner of abuse; it turns out that they are heading for the same home in order to be at each other on a blind date). This atmosphere of paranoia and suspense, so characteristic of *Supple's* direction is probably most powerfully articulated in the extraordinary sequence *Women* he produced for Mulligan, *The Stinking Moon*, in which the nightmare presence of the arrogant Indians is for a long time only felt but not seen.

However, if *Pakula* influenced the film *Mulligan* directed, *Mulligan* has, substantially, had its influence on *Pakula*. *Mulligan* is a "journalistic videography" type of director with a lyrical style that seems obviously to continue the humanist traditions of a director such as George Stevens. By contrast, *Pakula* leans more to political realism than liberal humanism. In retrospect, the 1960s films of John Frankenheimer (notably *The Manchurian Candidate*, 1962, *Seven Days in May*, 1964, and *Seconds*, 1966) seem closer to *Pakula*'s subsequent directorial personality than those of Robert Mulligan. Yet *Pakula* has occasionally bracketed after *Mulligan*'s romanticism (on *Love and Pain* and in *Starting Over*) and he has always failed. To put it another way, *Sophie's Choice* is the kind of involving personal drama that *Mulligan* does well and that *Pakula*, from time to time, has tried unsuccessfully to emulate. When *Pakula* appeals to the intellect, he is one of the best directors alive, when he appeals to the emotions, he seems self-conscious and awkward.

One aspect of this self-consciousness reveals itself in his choice of technicians. Whereas composer Michael Small and cameramen Gordon Willis are often (and always) praised into splendid service for his movies, Marvin Haskins provides the dramatic crux for the narrator (phonetically in *Starting Over*, reliably in *Sophie's Choice*) and a variety of European cameramen provide a dizzy voyage through *Kidnapped* for *Love and Pain*, Sven Nykvist for *Starting Over*, Neeson Alexanders for *Sophie's Choice*. The impression is that Small and Willis are unifying *Pakula*'s naive vision, while the others are attempting to supply an emotional language that does not come instinctively from within *Pakula*.

*Pakula* is uneasy with violence. He is also uneasy with sex, which exercises him considerably in *Sophie's Choice*. Somehow the material is not intimate enough to offer a lyrical challenge. He has the option but to settle for a kind of natural efficiency, and he pulled along by the material's inherent psychologism and its tedious depiction of the socialized coherence and character complexity of the "chronic, resistant race".

*Pakula*'s best films have had some basis in reality and secure history: political assassination and cover-up in *The Parallax View*, *Waltz in All the President's Men*, the race challenge in the 1950s of the Western economy in *Hombre*. But all of them also reveal a deep suspicion of violence, particularly an authoritarian view of the "truth" as relayed by the media which, in both *The Parallax View* and *All the President's Men*, is seen with withering skepticism. The style weaves fascinating and unexpected patterns across a story but one that often can't be grasped.

The *Parallax View* and *Hombre* are stunning examples of what *Pakula* has called "American literature". The whiteness of recent American political history is rendered as an Expressionist nightmare in the former film, *Hombre* impressively evokes Willa Cather as a physical entity, so alienated and alienating as to resemble a planet out of science fiction. In both films, the director's eye for composition — his suggestion of the relation between individual and environment — is the equal of Michelangelo Antonioni. In *All the President's Men*, the clanking yet disturbing camera technique quite subverts what could have been a scathing narrative and overlays the film with a sense of distance that makes *Winterspace* not a triumph of the free press but a specimen of the increasingly secret and sinister machinations of the sophisticated superpower. The film is no homage to Ben Basile, more an apprehensive underpinning of *Big Brother*.

In *Pakula*'s best films, one can pick out various pieces of direction that suggest his strengths are an evolutionary ones — film psychology and in an abstract sense of social mechanisms rather than a compassionate sense of human relationships. There is the revelation of the narrator's identity in *Kidnapped* as he stands isolated in his glass tower, the camera then swooping veraciously to the ground as a movement that seems both to penetrate the character's depths and announce his fate, or the shot of his victim in the left as he comes to silence first, emerging out of a pool of darkness as the struggle to murder has itself surfaced from his subconscious. The metaphorical manipulation of the bomb-making scenes of *The Parallax View* is a rich and evocative and



Now Kennedy/Verhoeven at *Robbed Bank*, a banking heist that displays striking precision at a U.S. bank. *Pakula*'s *Robber*

powerful moral concept that the smaller visual consequences of the anti-hero of Stanley Kubrick's *A Clockwork Orange* (1971). The amazing came that in the library in *All the President's Men* conveys the reality of the presidential search by the most existing of moral means, but also suggests the whole within which that "Woodstock" will encounter, see the history and significance of individual endeavor (what normally did the revolution about *Winterspace* achieve?) As a psychologist and historian of the modern American experience, *Pakula* can remind us key events into a vividly vivid and minutely speculative personal interpretation. But the European over of *Sophie's Choice* forces *Pakula* into the role of outsider, intuitively finding rather than actively shaping a style to suit the culture.

Frances Truitt once described *Pakula* as one of the three best directors of the current American cinema (the other two being Steven Spielberg and James Toback). He is a director who seems right at the heart of some of the most fascinating traditions of the modern scene. He has an advantage that few directors have: from Sam Peckinpah and Bruce Beresford (both American and European), from Bob Fosse and Arthur Penn to very American, neo-American (neo-bourgeois), from *Pauline* Ford Coppola and Bob Fosse to loss of style for its own sake, a fascination with violence and expression. At the same time, his films, through his own compassion and apprehensive technique, give a palpable face to his conceptual view of society, in which the individual has only the illusion of freedom. One hopes that of his two recent films, *Robber*, not *Sophie's Choice*, is the pointer to his future direction. *Pakula* is a visual prophet not a faithful psychologist. Fritz Lang and R.D. Lang. Why couldn't he with style, with expressionist art like *Sophie's Choice* when he has a unique opportunity for transcending the American Dream in a demagogic into expression? As one of Kennedy's children in *Respect* America, *Pakula* should be coming a crucial, prophetic eye to 1988. ★



During the filming of *Robber*: Now Kennedy/Verhoeven, Steve Ford and John T. Ford

# Film Festivals

## XXXII Internationale Filmwoche, Mannheim, 1983

### Noel Pardon

Mannheim, in contrast to the glories of Venice and the stark exchange of Cannes, is a small festival with a commitment to originality and social criticism, both in the first feature and the documentary sections. As well as its Competition and Information screenings, it runs an annual *Antropocene*, this year of the work of Pier Paolo Pasolini, which was why I had made my way there. However, by dint of attending the advice to cinema meeting between Klaus Fiebig and others, I had with me a small copy, it was also possible to do some good viewing of the film.

### Pasolini

First the Pasolini. The important *Antropocene* was complete except for the "Trilogia della vita" (always on the commercial circuit) and the film *La terra è nostra* (the only two prizes in the world around). The interview here they all were the features, the comic films, the documentaries — six days, three films a day.

Accompanying the *Antropocene* was an exhibition of more than a hundred of Pasolini's paintings and drawings, including the comic-strip story-boards for *La terra è nostra* (the film is here from the Museum).

The scale was a rare opportunity to see the autograph manuscript of Pasolini's expressive power and the dissonances, indeed obsessions, with which he engages in his films: the privacy of archaic and religious experience, the necessity of consciousness, and death and death as the only keys which unlock existence. Pasolini's figurative brilliance has always been evident, but seeing his paintings and the film *La terra è nostra* again, as the fiction fragments (with the one and complete with which he composed). A series of paintings of *La terra è nostra* is an incredible clue to the work.

Division of the year in *Medea* (1970): actor Nikos Davalos past suspended and half converted from a thousand hours of sketches and film. And, in the documentary section, Pasolini is overwhelmingly affecting and forceful. These *Antropocene* pictures could be the crowd laughing to Christ in Jerusalem. This could be the site of the miracle. But Pasolini would be better for this. This boy could be Christ. This University could stand for the temple of Apollo. This could be the temple in Tangierville could be the one Pasolini performs his best death father. And how to represent the Pasolini? Maybe they could be the bones of the world — no, they could be from, their language, experience, their dwelling in the world.

It is interesting to see Pasolini's mind at work, his eye sharp, his brain alert, his sense of play and irony evident. It is clear the process of work like made the necessary severed society of *La terra è nostra*, 1970 period.

A solitary Narvaas and a place of gods, making all pictures show the self-explaining. Even so that made him an island and Odysseus in a pond, into *The Decameron* as a poem, and into *The Canterbury Tales* as a poem. It



Images of life and death, sex and religion. Pier Paolo Pasolini: *The Decameron* (top) and *1900* (right) (below).

1. *Il Decameron* (The Decameron, 1970), 8 copies in circulation. The Cinema has taken (1971) and *La terra è nostra* (1970) from the "Trilogia della vita".  
2. *Trilogia della vita* (1970).

Although this article appears in a film festival held in October 1983, it has been printed in this issue because it carries many links to an environment in Australia but it is closer to Glasgow. Some of the films are programmed for the 1984 Melbourne and Sydney festivals. — J.C.







EDUARDO DEAN BERMUDEZ  
2124 CELDA 22 (URUGUAYO)

## Documentaries

The Josef von Sternberg Prize for the most original film went to Daniele Gatti and Larry Roberts' *M-I*. There was a feeling that, however serious the events revealed in *M-I* (the linked up deaths of workers at an Idaho nuclear reactor), the film was not as sensitive technically as some of the other documentaries which were given secondary prizes. Frank Diamond, Don Sauer and Ben Rosen's *Eduardo Chappero*, for example, was a sophisticated but highly-laid outman of film and video techniques. Perhaps for two felt that it had already acknowledged this category by awarding the Documentary Prize to Jacques Perrin and Erik Steinhilber's *For Your Neighbor's Sea*, another film about nature. A discussion with Sauer and Chappero, sponsored by Amnesty (last weekend), proved well, with his suggestion that nature was not anthropocentric, but "your neighbor's sea", and not at all such an obscure

preparation of it as every day to enhance the love of the Father. Unfortunately, a second discussion about nature was also down by producing that which was merely "political", and demanding to know whether or not the director had been actually shown at school.

Other documentaries included pro-atomic Swedish accounts of racism, and American celebrations of people-power, as well as a continued West German concern with Central America and such waste Africa in the field of art-deco. *Plato de la Cruz* from Belgium was a cleverly constructed and visually colorful representation of the visionary paintings of Jean Esprit.

John Paul's *The Atlantic in Love* (West Germany) was a highly-entertaining of a West Berlin comedy which, with a few scenes and a Western in brief scenes at night, and allowing people to reveal themselves by taking all they could, at the time of the Atlantic Ocean (the film) by Ken Howard, but a completely original and carefully-researched and mounted picture of a Jewish tragedy which is happening in the middle of Fort Apache the Bronx. A truly-emergent discovery on the steps translated as already-rich material.

Also Martin's *Lower Little Belgium* (Australia) about the dramatic explosion of Aboriginal people, was well directed, but its target was not applauded. It was a pity there was no one here but me to talk about it (Australian Film Commission, please take note), especially in view of the fact that it presented a lot of political material and curiosity. Australian cinema is mainly thought of as Munchausen. What about finding a filmmaker or screenwriter and just to be there at present?

As in many festivals, various things came out of the festival. The end of the festival, however, helped some of the greatest young directors and raised the level of the festival. The festival in Gao is also seemed not to have been felt recently, and showed up film not only, with a particular taste for early Pauline. The German audience, from the festival, however, seems to be the Ronald McDonald film park, but a desirable time of talking to the cinema, particularly when the film was in some severely language, such as English or Italian. I am not to report that movie, the extra educational work German journalists and critics, who appeared to think that they were in a private Arnie seeing things.

The most reason when the festival directors found that the festival for next year might be slack. There were reasons that they would threaten to resign, and the reasons would be gradually worked. Surely this sort of thing could happen in Australia? People also grew tired of the results. It is thought that the situation of an Italian film with such titles in Swedish and French being simultaneously translated into multiple German was remarkable.

Twisted away in mid-Russia, Munchausen made its introduction economically by Cologne and included by Munchausen, but Munchausen is a small and mediocre festival which does not seem to do as well as its own and creative. Nevertheless, it is, undoubtedly, not far from Munchausen may be, provided it is not.



Top: Frank Diamond, Don Sauer and Ben Rosen's *Eduardo Chappero*. Above: John Paul's *The Atlantic in Love*. Below left: a 12-year-old Aboriginal working in their labor for a weekly family. Also Wright's *Lower Little Belgium*. Below right: an Aboriginal premiere. Lower Little Belgium.



# AUSTRALIAN CONNECTIONS

Robert Duvall and Jeremy Irons are both overseas actors of world standing. They have also both played in films directed by Australians: Duvall in Bruce Beresford's American film, *Tender Mercies*, and Irons in Henri Safran's Australian production, *The Wild Duck*.

## 1. Robert Duvall

Between 1963, when *Boo Radley* emerged from behind the door at the end of *To Kill a Mockingbird*, and 1984, when the man who has been described as "America's hard-boiled Oliver" fought his way through his speech to the Academy, Robert Duvall has earned a place amongst the great icons of American cinema. Along with actors such as Robert De Niro and Gene Hackman, Duvall has carved out a figure whose features and bearing testify to a sense of displacement: an alienated hero who abides by no rules but his own, who is often cruel and more often criminal, and whose manic energy often finds him rushing headlong towards a disaster from which only good fortune and the unexpected discovery of an element of softness can rescue him.

A relatively unfamiliar name to a public reared on the idea of *The Star*, Duvall has nevertheless won critical acclaim for a wide range of roles and, what is more important to him, he is much admired by his peers. In recent years he has expanded his repertoire to include the other side of the camera with a rarely seen film about a Nebraska radio family, *We're Not the Jet Set* (1977), and a fascinating account of the Gypsy culture in New York, *Angelo, My Love* (1983).

While in Australia to promote *Angelo, My Love* in December 1983, Duvall was interviewed by Tom Ryan.

While you are often described as a "character actor", there is an unmistakable Duvall style in your performances. . . .

There is always some element of yourself in each part. If you are going after a certain character, you take what is in you and turn it; you don't really become someone else. If you play a preacher, then you look for what it is in you that is appropriately spiritual for that part.

Two dominant kinds of male performance seem to recur in American film. One is like the volcano that has erupted: the style embodied by actors such as John Wayne, James Cagney or Richard Gere in "Beverly Hills". The other kind of actor is more like the dormant volcano, and that seems to be your style as cinema. There is a kind of repressed energy, constantly threatening to explode. Do you see yourself in those terms?

I don't think of it that often. But you can't deny what you are. No

matter how versatile you try to be, it is always you. You can't deny your personality. Each director I do, I try to make different: from myself. But I try not to think about it too much. It would become too conscious, like a cliché. And I would start to rely on it, maybe involuntarily or unconsciously.

An actress theory has been proposed about the film director, based on the recurrent themes and concerns that can find in his work. Is it possible to identify the same kind of thematic trend in an actor, through his choice of roles?

I think I make my choices instinctively. And I think what a director would look for is an actor such as me is the unpredictability this way is going to bring. Is there a danger there, something that he can't necessarily say is going to happen until it happens? Hopefully, I can work with a director in collaboration to bring out that unpredictable thing in the cinema rolls, rather than trying to predefine it. I think certain directors look for that.

Have you felt constrained working in American films? Only recently do your roles seem to have given you room to grow.

Well, you try to do what the part calls for. It would have been nice to go on and finish a film such as *Tender Mercies* (1983) or *True Confessions* (1981), and even *The Great Santini* (1979), and see them as my best-offer hits. They weren't, yet they are some of the roles and best films I have been in. I just hope that in the future I can get parts in films that will be successful and will be seen by many people.

You seem to be in a position now to be able to choose the kind of role that you want.

A little more than before, but not as much as I thought. I had two terrific parts whisked away from me recently. It made me a little bitter. I thought I had arrived but I hadn't. Over the years I've had a lot of wonderful parts given to me, but now I want to generate them. And there is more on the line when you have to play the lead in a movie. So I am going to try to stick and choose, but I have to work at it. I have a life agency, something I have never had before, to give me a little more leverage, so I can't be burned by some of those players in Hollywood. It is a little power game that you have to play to help yourself. But I want to be able to choose more. I am more interested in my career as a career than I have ever been in the past.

To what extent did you see yourself playing 'Red' Merchan in *'The Great Santini'* in the image of your own father?

Not a lot. It was my dad and my mother who pushed me into acting. It was an explicit thing to get me through college. My dad wanted me to get gracefully through school without going off to the Marine Corps. He was a quiet man. Sometimes I wish there had been more communication. Even though it would have been volatile, it would have been better than a passive relationship. But the spooking and coming around from about 30 miles every few years, which was in evidence in *Santini*, was part of my childhood experience and was traumatic for me, as it would be for any kid.

The character, as written, seems very heavily drawn, so he is almost to make love to his wife, the alarm rings, and he jumps out of bed and does push-ups. Yet there is another side of the Santini character which doesn't seem to have been written in, but which seems to be there in the way in which you play the role.

There were some things that were cut and others that we didn't shoot. I kept asking why didn't we show him going down to his daughter, or doing things for her that would affect the other side of his character and create contradictions? But they didn't make it into the film, so I hope that other side came through my performance as well as you say it did.

Do you like 'Red' Merchan?

I like him pretty much. I like other characters better and I like other movies better. A lot of people were hard on this guy, but a lot of other people say, "My father



Robert Downey as director. Right: *My Love*

was exactly like that." My answer is that at least he cared enough to make a movie and that he wasn't totally passive.

You need to look at the last thing you do, if you feel you did a good job, in your favorite. I think that, overall, *True Confessions* was a better movie than either *Savage* or, perhaps, *Tender Mercies*. Yet the part in *Tender Mercies* was the one I looked almost better than anything. I loved that part.

Do you see a similarity between Merchan and Mar Schlegel?

Oh yeah, but Mac is a different guy, much slier. He would have an amazing now and again but he was different. He would prove his worth through his music, whereas Merchan did it through his juking.

Reports have filtered through about a lot of scenes on the set of

"*Tender Mercies*" between you and the director. Is an interview in "Cineaste"? Bruce Beresford describes you as "a handsome son-of-a-bitch" but says you are hard to work with, that you don't like close-ups and that you are also someone who seems constrained by the script as written. Are those things that correspond with the way you see yourself?

They may be true. But on the other hand, it was not just me. He was difficult to work with. I went say straight when the director for this scene is orchestrated the night before and brought on to the set. Bruce has said the most important part of the film is that kind of orchestration. Maybe that works as an act, why, but I prefer a director who lets a stage light.

There are many types of film-making processes. I don't recall the way Francis Coppola makes films. I don't respect a filmmaking process that tries to put the actor in the box. I try to be faithful to a script, but I can change it, too. I do respect the movies world of Martin Scorsese, but I also believe that it tends you can depend and improvise, which I like to do. It depends on the project. In *Tender Mercies*, there were some nice scenes with Allen Hubbard, the little kid, and me. The second half of that scene with me playing the guitar in the kitchen is totally unprepared. So there is a time where you can change the lines within the film.

In that sequence the camera stays back.

Yeah. A nice wide shot. We just sat on that set and we were. It started out unscripted, but then was improvised, which is what I like to do.

The reason I don't like close-ups is because they are like television — you can't breathe — and, when I first went to the rushes, I asked, "Why the tight close-ups?" You never see when's going on all



Star Stage: Robert Downey and his daughter, Jenny Ellen Hubbard. Bruce Beresford's *Tender Mercies*

by Gary Crowley and Eugene Cerny. "An Actor in Hollywood," *Cineaste*, Vol. 12, No. 4, 1983 pp. 28-31



# 2. Jeremy Irons

*While in Australia for **The Wild Duck**, Jeremy Irons answered questions from a group of film and theatre people, at a session held at Kinelsas in Sydney. Margaret Smith compiled the results.*

**What does acting mean for you?**

Sometimes I think acting is an escape from that unscripted thing called life. But, ideally, I'd rather be a good loser in life than on the screen.

**How did your acting career start?**

I had a very middle-class education. When I came to leave school I had no idea of what I wanted to do. I enjoyed playing rugby, but it was too difficult as a career, and I was too tall for a jockey! So I told my father I wanted to become an actor because of the dead policemen I had of a play I had done at school. He said okay.

I had various romantic notions about the way an actor could stand outside society and try to comment on it. I was accepted at Bristol Drama School, and finished up at Bristol Theatre playing power-lead roles. I wasn't thinking of the future, until a lady at morning coffee at the theatre said, "I expect you'll be leaving us soon." I realised I hadn't given it any thought.

After our South American tour, I thought, "Well, this is it. I now have to move on. I now have to do a West End show." So, I moved to London. I spent months doing auditions and worked for Genesis Unlimited. I scrubbed floors and did gardens before eventually getting an audition for the musical *Godspell*. I was the



Jeremy Irons as *Jesus*: the Polish building worker mostly self-taught in London. *Jesus* (John Wood's *Monty Python*) Sam Spiegel "told me I was crazy, but I knew it was mine."

talent member of the cast and always felt awkward. I worked for them for two years and in that time learnt all I could about the theatre. I knew I was in the right business, and that it was my career.

I then started working in the offices of the Old Vic and at the Fred Shapson Company. At the RSC I did Simon Gray's *Wild Oats*, which was directed by Harold Pinter, and I got my first lead, which meant my name was above the title of the play. But I knew I wasn't putting much on yet. So, I decided that if this were to last, I had to get a taste in film.

Then George Hamard gave me *Redoubt* directed to read, and my spirit shivered for Charles Ryder. I wrote to Granada and offered myself, and they said, "Good business, we haven't even got a script yet." They came back to me 18 months later, when Michael White said, "You can do anything but Jilly."

**How did you approach doing the role over in "Redoubt"?**

When I came to record it, I tried to find out why Ryder didn't say any more as a character, and why Sebastian and Maurice loved him so much. I couldn't see anything in him that was particularly attractive. I decided it was probably because he was a good listener, and that they were wonderful characters who needed a listener. But both into this was his downfall: he didn't get involved.



Jeremy Dore and Emma Porteus. Porteus, the end of an affair he's the beginning of a film. David Frost: Behind

#### Do you see that in a personal failing?

You must stay open and remain acknowledging as you can relate to the people around you. It involves vulnerability. It says you're doing things which you agree, which are things that you have done.

#### Does your English background limit you?

We look backwards all the time, it is the English disease. We have a great past, but we don't know where we are going.

#### Has there been an emotional recession in England in theatre and film?

Yes, definitely. In the 1960s, we were all about guys and girls who couldn't talk to each other much, and in the '70s things were very quiet. But in the '80s we began to see and hear actors such as William Burt Foster, and it seemed extraordinary for men to have passions, to have emotions, but also in a certain way, they could have emotions in the same way a woman has. We began to feel that it was possible.

In *Unhatched Retained*, for instance, I tried to show a passion that could catch people unaware, but a lot of people didn't understand it because they couldn't connect it. In *The French Lieutenant's Woman*, Meryl [Streep] and I said, "Let's try and make it our *Weathering Heights*". But we had a director who was a little paranoid.

#### Did you identify with the character of Charles Smithson in *The French Lieutenant's Woman*?

Charles Smithson lived 100 years before I did. Those days we can get what we want, whereas the Victorians repressed their passions.

They were so aware of sexuality that they said to have to cover the legs of their pants! I say there I love the clothes that obscure. I don't like things bared to me in places.

In some ways, Charles Smithson had a much better sense than modern men.

#### Did you enjoy working with Meryl Streep?

She is very sensitive, very professional and sweet about her work. She likes to have fun, too, and that is part of her work. Her single-mindedness is stunning.

#### How did you come to do "Moonlighting"?

It wasn't for political reasons. It was because I had wanted to work for Jerry [Shaw] for a long time, because I admired his films. When he asked to see me, I had been suffering from pneumonia, which I thought was only bronchitis. Anyway, I went to his house and he read me two of the four-page treatments for *Moonlighting*. It was a wonderful idea, a gentle, slow build-up with overtones of the political situation.

"Chris," I thought, "he wants money from me. He thinks I'm rich." I said, "There's nothing for me in it," and he said, "I want you to play the director." I asked why, and he said, "You don't see?" I told him I had a shorter script for *Barry* to do in six weeks' time, and he said, "I have to have the film shot by then, because it must go to Cannes. If you can give me your agreement now, I think we can do it. I can make it because I can make the money on you." I told him I would do anything to help.

It was a wonderful moment. We made a deal in 12 o'clock that night with a lawyer. He then spent the next 10 days writing the script.



Charles Smithson (Jeremy Dore) stands on a hillside in *The French Lieutenant's Woman*. Dore called him a "film poet."

The next Monday, he called me and said we were shooting on Thursday. We shot through 27 days, and it won an award for the best screenplay in Cannes. It was the biggest and most pleasant period of my recent career.

#### How do you pick up dialects and accents?

I have an Irish wife, and she collapses on the floor when I tell Irish jokes, because I can't get an Irish accent.

On *Moonlighting*, I had a man help me with my Polish accent.

#### What do you think of Australian films?

You had a period when it was very easy to find assessment for Australian films. Any script, even one on the back of a lavatory door, could be made. It means you made one or 10 really good films, and a great deal more that shouldn't have been made.

It was a wonderful birth for your industry here, and that is why I did *The Wild Duck* with Liv Ullmann for Bert Sjöström. But I am depressed about [Australian] Ripley's stand.



Emma Porteus (Dore) and her parents Dore (Liv Ullmann) and David (Dore). Dore's *The Wild Duck*.

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But the policies for letting foreign actors into England aren't as open, either. ...

I know, but in England we have 60 million people in a country the size of New South Wales. I have worked with Judy Davis in London doing Shakespeare. She is a wonderful actress.

Have you found differences between American and English crews?

The crews here are younger — that is all. But you have a growth-up film industry. That is why you should embrace anyone from all over the world, it can only make you grow. What would have happened to Hollywood if they hadn't let foreigners in?

What other films do you have coming out?

I have played in *Sensu* as Louis for Valerie Stribanoff in Paris. The film is based on the second volume of Freud's *Memories of Things Past*. It is in French, and I was terrified of having to speak French with a French cast.

How do you manage your career?

You play it like a game — a game of chess. You can gamble but you must be careful to make the right move. When I accepted *Moonlighting*, [Sam] Spiegel, the producer of *Baywatch*, told me it was crazy, but I knew it was okay. You have to take chances.

Film stars are about being built up into something big; it is perverse to fight against it unless you want to change your career. But I try to be as broad as possible and to nurture the audience, which I am finding increasingly difficult. I think I have been through the gamut of my emotions.

I have learnt to take as many opportunities as I can. We all get chances but sometimes we don't recognize them as important, and I love naturally doing that, too. A colleague of mine didn't take up an opportunity because he was too tired. Sometimes they never happen again.

You like to do both theatre and film. ...

I turned down \$750,000 for a television series to do [Tom] Stoppard's *The Real Thing* on Broadway. I thought it was more important for me to do a good play.

How do you prepare for a role?

I don't prepare, and very often I don't prepare much. I try to wing it. I try to know a lot about the character, the play and the period, and hope the person forgets, but it often doesn't.

When I worked with John Gielgud and Laurence Olivier on *Brookside*, I was amazed to see that both Gielgud and Olivier were terrified of not doing it right. I saw it in them, they were both like children. I have always thought that is how an actor should be.



Jeremy Irons: "We look backwards at the time, it is the English disease." *Amper*



Sebastian Shaw (Stephen Andrews) and Charles Kiefer (Charles Kiefer) in *Prince of Darkness*. "But was [Charles] dumb? He didn't get involved."

So you don't use Stanislavski's Method. ...

No. Stanislavski devised his Method to try to teach the operatic Moscow actors to get their acting down to reality. But the Method has now been taken up by the New York School, who are so low-keyed they hardly breathe.

You usually play men of about your own age. ...

Just an accident really. I was considering doing *The Wolf*, but my agent said I would be bored.

I told her I'm 30 years old. Oh, yes, I tried to say, "You'll have to do a lot of make-up on me because this character is approaching 40." But the make-up artist says, "No, no, you are fine."

How do you separate your acting work from the rest of your life?

If I were poor, I would always do other work, rather than bad parts. My career for me is like a diamond. I carry it above the rest. I do the rest myself. I add to my career when the good work comes. If I don't put bad work into it.

Does your personal life suffer because you move around so much on work?

Other people get more attachment out of divorce suits of life. God bless them! I tend to put a lot of myself into my career, because I find it more controllable than the other areas of my life.

What else does acting give you?

The thing that means the most is to work closely with others and to share our experiences in that close way, which is denied to most professions.

What goals are you working towards?

I need to build momentum for myself to climb, but that is silly because you climb one and there are always more, it is like a Chinese box. Now I don't set any limits. I don't know what they are. I just concentrate on each particular job.

Are you satisfied with your work?

I am no happier now than when I was poor and unknown, and used to build for the cinema queues in London's Leicester Square. But I get a lot from talking to people who care about their craft, and now I find I want more than money to be respected by my peers. ■

*Debate on film censorship has raged during the 1970s and early 1980s, particularly in Australia where censorship has entered an unusually liberal period. It is, therefore, worth recalling that Australia's pioneer filmmakers once faced problems in confronting the attitudes of an elected few to denote the morals of the many. Historian Merv Wason details one case: the banning of Raymond Longford's *The Woman Suffers*.*

# The Woman Suffers

*Why Ever Was She Banned?*

Merv Wason

The Last Film Search, undertaken through the National Film Archive (NFA), turned up some odd and fascinating items, including a blue movie of the mid-1930s and one of the last Australian silent features, *The Adorable Outcast*, directed by the American, Norman Dawn, in 1918. But rarely one of the less likely results of the Search has been the recovery, antedated last year, of Raymond Longford's only South Australian feature, *The Woman Suffers*, made in 1918.

About two-thirds of a sprays print of *The Woman Suffers* was unearthed, appropriately, in Adelaide<sup>1</sup> where it had delighted its first audiences. The film had begun as a discomfiture and was positively identified only after discussion in the Archive in Canberra. (As NFA's field officer, Michael Cooper, expressed the feeling shared by Film Library director, Roy Edmundson, and all of the Search team: "I was tremendously amazed when the film was identified. It seemed a thousand to one chance that the Search would turn up another Longford. And here it is.")

It was even unlikely that Longford, who largely confined his filmmaking to New South Wales, by New Zealand exodus in 1915-16, perhaps, should have made the film in any case.

*The Woman Suffers* was the first feature venture by the new South Australian producer,

the Southern Cross Feature Film Company. According to Longford, Southern Cross

had secured the screen of an elegant American dancer, a Miss Walter May Pink, a species of which the company was then subjected to periodic visitation by... Mr Pink absconded, and I was asked to try them to retrieve it possible then.

There is no doubt that it was convenient for Longford to leave New South Wales at this time, in view of the unfortunate outcome of litigation over his previous designs for *Shanties*, *The Church and the Woman* (1917). There was a damaging court verdict of plagiarism against Longford and Paget, and Longford desperately needed work.

*The Woman Suffers*, billed as South Australia's "first war photo-play", was trade-premiered in Adelaide's Theatre Royal on March 18, 1918. Its sale premiere five nights later, also at the Royal, was attended by the Governor, Lieutenant Colonel Sir Henry Gellibrand, and his Lady. The local press lauded the film with headlines such as, "Fine South Australian Picture", "First Production a Huge Success" and "Photo-Play Industry Now Launched".

The film, "produced and directed" by Longford, is a moral-problem melodrama. Its story of seduction and counter seduction is spread over two generations to place its central moral: "The woman suffers, while the man goes free!"

At the centre of the plot is Ralph Munroe's discovery of his sister Marjory's villainy, his tracks down and conquest of the villain, Philip Munroe, but is derailed when Munroe tells

him: "It is men of your type who consider, with the exception of their own sisters, women are mere playthings, to be used and cast aside!" Munroe realises with horror that Munroe had visited a terrible vengeance for the betrayal and suicide of his own sister, in a very rough kind of justice, he had to turn round Munroe's trait.

No doubt settings was sweet. In any case, audiences, as well as reviewers, took the threat of immorality in their stride. For more exciting to contemporary viewers was the film's centrally Australian character. *The Adorable Outcast* was:

*The Woman Suffers* is shockingly Australian in its present concern. All the incidents happen within the Commonwealth, and the incident a highlight of the healthy love passion the film finds beginning to end. The film version of the Adelaide Hills, for instance, resembles the grandeur of some of nature's great discoveries here. The impression gained is one of a happy.

Longford's lively cameraman, Arthur Rogers, had joined the production team after finishing a stint with the Co-operative Gazette in Melbourne. His photography, particularly of the husband and pastoral settings, won special approval.

*The Adelaide Register* reviewer praised the film for its sponsor, as well as its dramatic qualities: "Photographically, *The Woman Suffers* is almost a flawless gem. The story itself is well-told and acted, with good appreciation of episode and climax."

This reviewer was particularly taken with the South Australian background:

The strong culture of nature during was

1 The print was part of the collection of Adelaide film producer, Walter Matthews.

2 National Film Archive media release, *Last Film Search Discovers Last Raymond Longford Film*, February 23, 1981.





Lillian Lippert suffers, visited by Constance Marney and loyal trainee in Raymond Longford's *The Woman Suffrage* (1918). The film was widely welcomed by suffragettes and critics, then suddenly banned in New South Wales.

another night, the full wall of wild cattle trailing their dust and the big spaces, the massive gums peering on the brown aspects of the salt-bush country, the wonderland of the bush with its grey and pattering daintiness.

Paterson evidently relished the shock of the familiar. They reconquered the Murray River in flood at Monawry, B. A. Brooker's property at Buckland Park, and one of Sidney Kidman's cattle stations further north. Scenes of the Melbourne Cup ("Specially photographed for the company from start to finish by an cameraman") intruded near the climax. Thus followed "the unravelling of the plot and the familiar scenes of the Adelaide Railway Station, in the verdant valleys of the Adelaide hills, bushy flowering Mooloola, and at the feet of wonderful gully."

The *Advertiser* critic noted the "available mids" of the audience at the premiere, and found *The Woman Suffrage* "a wonderful treat effort" with excellent qualities, "such as would be associated with a long line of works."

In yet another paper the film was proclaimed as "second to the best productions of America and the old world," and "in every way a triumph for the company, for the producer and for the cinematographer."

No review at that time covered anything but generous endorsement for this for Irish slippy dramatization of the double standard. Certainly, the situation there had not been overlooked in Adelaide, but it tended to be mentioned in passing. "Miss Lillian Lippert was with unusual aplomb as Marjory Munton, the wise and innocent character who was seduced by Philip" (*The Advertiser*).

In the following months, in every State in the Commonwealth, the public voted its approval at the box-office. Yet, *The Woman Suffrage* came to be the centre of the most curious case of censorship in Australia's motion picture history: even at this moment, the bones of that story warrant examination.

To accord with legal requirements, Raymond Longford had applied on behalf of Eugene Pines, a minor Sydney exchange, to exhibit the film in New South Wales. The following advice was forwarded to him on July 23, 1918, from the Chief Secretary's Office:

Dear Sir,

In reply to your letter of 18th July, I have to say that no decision will be made, so far as the Department is concerned, to the public exhibition throughout the State of the Australian Photo-Play entitled "The Woman Suffrage."

I have to add that the Inspector General of police has already been notified to this effect.

This approval was signed, "E. B. Harkness, Under-Secretary."

Oddly enough, the film was accepted by the distribution-exhibition committee it opened at one of Union Theatre's Sydney sessions, the Lyric, on August 26. An advance notice in *The Theatre Magazine* of August 1 is typical of the trade opinion of the film:

From first to last it is a good, strong story (always interesting and sometimes thrilling), the writing throughout is top top, and in no instance does the photography . . . leave much to be desired. Undoubtedly the best photo drama Australia has yet turned out . . . a production, in short, that will outrun than place the process of any ban.

That was an amazing forecast. Longford's scenario had given *The Woman Suffrage* the calculated mix of scenery, sentiment, sex, suspense and protest motivating that would guarantee at box-office in a war-torn community. The film's success was extended in a second way, however, the Gosford, then to the suburban cinemas.

But boom was followed by bust. After seven weeks of successful exhibition, without warning or clear explanation, the film was banned. The Chief Secretary, George W. Fuller, prohibited its further screening in New South Wales, pending review by the Board of Censor.

Longford, writing to Director of Productions for the Southern Cross company, explained to the Chief Secretary in a letter dated October 24. He pointed out that the sudden prohibition, because of the costs of booking, printing and agency fees, would mean severe financial loss to the company's shareholders. He wrote:

I consider, Mr Fuller, that in common justice to them and to me, as Australian Picture Producer, we are entitled to be informed why the exhibition was to the film in question, also the Censor's recommendations that were made to you, submitted in few comments of 17th October.

Censorial justice or not, Longford was never informed of the reasons for the banning, and neither was anyone else. Fuller had moved swiftly. Unknown to Longford, two days before he penned his appeal, the Board of Censor had reviewed the film and unequivocally supported the Chief Secretary's prohibition.

There were objections, of course, to this high-browed government action. A number of inside and of other grounds took up the cudgels on behalf of the film or of individual freedom. These included *The Worker* and *The Suffragist*, which were at one in condemning the arbitrary and unexplained prohibitions.

In first instance, intelligibility of individualism, *The Suffragist*, one writer put the issue most forcefully:

About the picture itself there could easily be two opinions. It is a fine photograph, picturing a yearn as suggestive in the upward look which comes from the U.S., and a strong impulsion (the picture of the picture itself) do not come into the question as to its replacement the average of the worst stuff. Either the film was bad and the censor's refusal for months in his duty to the public in allowing it to be shown, or the film is good and the censor's refusal made a man of his job. Which ever way it is looked at, the censor's action must stand re-examined.

*The Worker* strongly suggested some action must be taken behind it all.

Who made the "censorship commission" which have led to the prohibition of this American film we do not know, but this much is certain, that while locally produced films are being hampered and censored the Victorian should be getting a greater hold than ever on the cinema.

The *Worker's* suspension reduced Longford's evidence on his behalf, for the draft is among the 12 untried papers. Mr. Brookfield, M.L.A. for Sturt, undertook to put seven questions to the Chief Secretary on November 6. In the event, perhaps delayed because of other business, as well as the necessity of loyalty and self-complacencies to mark the American, Brookfield's questions, reduced to six, were mostly tabled as general, not directly pertinent, questions.

Answers, of a kind, were supplied by Fidler on November 14, on these questions eventually put (see box). They differed in detail, and also in some substance, from the draft returned by Longford. The central three questions of the draft were omitted entirely. It was as follows:

After officially viewing the film the [Censorship] Board exclude two of its members who were present in its official screening from its deliberations and then advise the cinema's Sydney representative that the public exhibition of the picture was prohibited — no reason being given?

The Chief Secretary's answer to the first part of this question could have proved interesting but probably would not have been, in view of his answers — biased to the point of arrogance — to those that were tabled.

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Australasian Representatives: **Richard Mayo**

Sole Licensees:  
**The Southern Cross Picture Palace Ltd.**  
Manager: **John F. Thorne**

**Saturday, March 23, 1918**

**The Southern Cross Picture Palace Ltd.**  
New South Wales in Presenting  
**THE FIGHT STAR PHOTO-PLAY**  
Adapted and Filmed in South Australia, entitled  
**"THE WOMAN SUFFRAGES"**  
Produced and Directed by **SATIMOND**  
LONDON 1917  
Cinematographed by **Arthur Wiggins**

Programs advertising for Longford's *The Woman Suffrage*

## New South Wales Legislative Assembly Thursday, 14th November, 1918

(Reopened) Printed Questions and Answers: NSW Legislative Assembly.  
Vol. 73, November 14, 1918, pp. 2511-22

### Moving picture film, *The Woman Suffragist*

Mr Brookfield asked the Colonial Secretary:

1. Is it a fact that, on July 25 last, the Board of Censorship authorized the public screening of a picture play entitled *The Woman Suffragist*, the said picture being an Australian production, owned by the Southern Cross Picture Palace Company Limited?

Answer: Yes.

2. Is it a fact that this picture has been exhibited for months in Victoria, South Australia, Queensland and New South Wales?

Answer: I have no knowledge of its exhibition in other States. It has, I understand, been exhibited periodically in New South Wales since the end of August.

3. Is it a fact that, without any reason being given, the Board, on October 22, forbade any further exhibition in public of this picture?

Answer: Complaints having been addressed to me concerning the film, permission for its further screening was, on

October 22, withheld pending response by the Censor Board. The Board reviewed the play, and unanimously recommended the prohibition of its further exhibition in the State, a recommendation which received my approval.

4. Can he state the reasons for this drastic action?

Answer: The prohibiting action taken by me is based upon the provisions of Section 27 of the Theatre and Public Halls Act, 1908.

5. Are the same standards of fitness applied to imported films as are applied to Australian produced films, if so, how is it that blasphemous pictures — are prohibited, while those films shown by American firms, picturing horse thieves, etc., are allowed full publicity?

Answer: I cannot say.

6. Is it a fact that the police reported favourably at the initial screening, before the picture was released for public view?

Answer: Yes.

At least as significant as the stated question was the submission of the fourth question by the sixth, as shown in the Hansard record. The deleted fourth was in these terms:

What was the nature of the "censorship commission" made, and by whom were they made?

That, of course, was the very question that Longford desperately wanted to have answered. Did Brookfield find confirmation about the matter? Or did his Parliamentary colleagues talk him out of being difficult at a time of national mourning?

If the suppressions had come from the then vocal "women's" element, that would not have been altogether too serious, for the women were non-solicitous in their complaints about the war films from whatever source were undermining the moral foundations of the nation.

If, on the other hand, the representations were those of the Australasian Film-Litmus Theatre combine, as Longford, its frequent target and five-year antagonist, interpreted, then they had been pressed upon the Government, and because the film was a wicked film but simply because it was successful. Longford, if he had produced films because too popular, they would put at risk the conventional and highly lucrative arrangements the distribution cartel had established with its American suppliers.

There was sufficient press and trade gossip about the banning to persuade the New Government to go through just one more motion. It agreed to Longford's request that the cinema again view the film in the presence of independent trade representatives.

"There were three well-known theatrical showmen," Longford told the Royal Commission on the film industry, nine years later, "Mr Glyde, Mr W. Sparks and the late Mr

Tom How. Their representation was accurate, their opinion was not asked."

To be fair to Brookfield, it should be noted that he made one more attempt to goad the Chief Secretary into revealing why *The Woman Suffragist* was banned. At question time on November 26, 1918, he asked the Minister could he give the House

any information as to why he considered a picture which had been shown in every State of Australia for the past six months? Can he explain why a prohibition was placed upon the showing of a woman's picture, without any explanation whatever being given?

Chief Secretary George Fuller's reply was prefaced by an account of the censorship troubles he was having with the Federal censoring authorities. "The system of censorship which was introduced by these gentlemen was in my opinion not sufficient." Fuller also said that if the Federal board took "proper action" he would be prepared to have the screening of films to that body, because the censorship of pictures ought to be for the whole of the Commonwealth.

The Chief Secretary concluded:

When I find the censorship so far that persons appear on the scene which is the opinion of the New South Wales Censorship Board and myself might not be shown, then, in the interests of public morality and the propriety of the young people of the State, I intend to exercise my judicial power, and have those pictures suppressed.

*The Woman Suffragist* remained suppressed in New South Wales, but, oddly enough, not in the other States.

Longford concluded his evidence to the

Continued on p. 196

# ACTIVISM

## towards a

# NATIONAL FILM ARCHIVE

Graham Shirley

The Association for a National Film and Television Archive (ANFTA) was formed in late 1974 to encourage the federal government to set up a centrally located, autonomous and adequately funded archive, along the lines of film archives as they are understood and operate overseas. Membership of the ANFTA included filmmakers, archivists, historians, educators, writers and members of film societies, all of whom were interested in improving the collection and preservation of film and television material.

Then, in 1976, the largest Australian film archive was operated by the Film Division of the National Library. The ANFTA was in press for the imminent up-grading of this archive, its separation from the National Library and its relocation to one or more of Australia's major centres of population and film industry activity. The ANFTA also aimed to promote greater co-ordination between the large number of Australian bodies which provided often overlapping film archival services.

Although the nucleus of the National Film Archive (NFA) of the National Library was established in 1936, it provided no coordinating oversight of film preservation and the pioneering work of the Film Division staff, among them chief film officer Larry Laine, and his future successor, Rod Wellins, began in the early 1950s. Even 20 years later, its status was unclear, not to say stabilised, by bureaucratic indifference, the kind that scarcely recognised film as a medium in its own right. The NFA's location in Canberra proved to be a double bind: not only did most of its potential users find it difficult to visit, but this also kept the starting of its growth well hidden from the film community.

The president of the ANFTA was Bruce King, who was also secretary of the Australian Council of Film Societies and a member of the State Archives Sub-Committee of the West Australian State Film Centre. The chairmanship, held initially by John Long, was inherited by myself in June 1975 when Laine resigned due to commitments elsewhere.

King and I had our first contact with the archival side of the National Library's Film Division in 1969, and, despite being impressed by the dedication of the staff, were appalled at its inhibited operations and low profile in the film community. From then on, we took every opportunity to press for greater recognition of the NFA and to stress the need for it in pursuit of on-going programs of field-search, acquisition and cataloguing.

### *The Edmondson Report*

In August 1966, the first important development in pressure for an upgraded NFA was the appearance of the Edmondson Report, the result of NFA archivist Rae Edmondson's five-month study of film archives in Britain, Europe and the U.S. on a grant from the Australian Film and Television School.<sup>1</sup>

Its main recommendations were to be incorporated into the ANFTA's November 1974 submission to the Committee of Inquiry on Manuscripts and National Collections, and subsequently into the ANFTA's principles released in April 1975. Added to the submission's call for a self-determining, easily accessible and effectively catalogued NFA, the principles

demanded radical change in the NFA's status, funding and staff level through complete autonomy, and the need for preservation criteria for Australian and overseas films.<sup>2</sup>

The Edmondson Report found us favour with the National Library, which to this date has not publicly expressed an opinion on it. But for Edmondson it triggered a continuing dilemma. In the eyes of outside observers, he would spend from then on trying to reconcile a

2. *IBAF*, No. 3, March-April 1971, p. 31.



Rae Edmondson, director of the National Film Archive of the National Library, Canberra, and author in 1966 of a report on world film archives.

1. *Cinema Papers*, No. 1, December 1973, pp. 102-67.



Albert Dock Division across the NFA's archive road. Below: the Minister for Native Affairs and the Government. Barry Cohen, Richard Sheahan, David Nimmo, advocate for an autonomous film archive



conflict between the apparent policies of the National Library and the direct intent of the NFA. Referring to his 1974 Report, he told *The Age*, "It was made clear that I had damaged my direct pretensions by expressing the views that I did". His suggestions as NFA director, Karen Foley and Mike Lynskey, were also to be identified with the opinion that the NFA should be removed from the National Library. Frustrated by a hierarchy which refused to allow the NFA, in its policies or more its own major decisions, both were to resign after three years. Effective policy and decision-making were to remain in the hands of national librarians holding what the National Library regarded as the "right" view.

The ANFTA, therefore, became aware of the vast philosophical gulf between the NFA staff and the National Library administration, one which involved the staff in spending enormous sums of time justifying the archive's day-to-day operations to their National Library superiors. The ANFTA found the administration totally unwilling to discuss the question of the NFA autonomy, and the ANFTA received reports that the National Library's behind-the-scenes reaction to its autonomy issue strayed on the hysterical. The National Library's inability to develop a logical response to the autonomy rationale was to change little in the next 10 years, and provided much fuel for the intense conflict between it and the film community.

### The Archive Association

By the end of 1976, and due significantly to pressure from the ANFTA, the National Library had established a division between its film archival and film lending operations, which had become bitter after the actions of the lending collection in 1966. Guided by a steering committee, the ANFTA built a membership of more than one hundred financial supporters to which a compiled newsletter and reports. The newsletter drew attention to the low priority given to the NFA within a National Library chiefly concerned with the keeping of books. The ANFTA also actively assisted the NFA's acquisition and preservation activities by drawing attention to privately held collections of films, gifts and documentation. The ANFTA was to become an Observer Member of the International Federation of Film Archives (FIAF) and made submissions to further official requests, including the Australian Film Commission's Working Party into the National Film Archive (1978-80) and the Committee of Review of the ABC (1980-83).

But if the ANFTA seemed in the first eight years of its existence to be promoting a general awareness of film archive activity in Australia, most politicians remained hostile about the NFA's future. In June 1981 there were signs of refreshing change when Australian Labor Party Senators Stuart Ryan and John Bunker wrote that the ANFTA's suggestions would be noted during the formulation of the ALP Arts policy at the party's next National Conference. In February 1983, the ALP's election commitments to the Arts did indeed promise,

to support and develop existing national institutions and to provide to direct measures to those areas such as the National Film Archive, which have been allowed to run down under Fraser government's funding policies.

### Relations with the Library

The historical reason for the NFA's status can be traced as far back as the National Library Act 1960 which required the National Library to maintain and develop "a comprehensive collection of Library material relating to Australia and the Australian people". The material was to include film along with the National Library's collections of books, periodicals, newspapers, manuscripts, sound recordings, maps, pictures and photographs. The National Library Inquiry Committee (NLIC) of 1977, whose recommendations had led to the Act, did note that there was

little in common between orthodox librarianship and the skills required for film accession, film preservation and preservation - not even overlapping in the same.

But the NLIC was impressed by the National Library's "valuable contribution" to film and, as well as "to develop a successful and worthwhile development", recommended "that the Library continue to develop as film archive".

This was the line pushed relentlessly by the National Library throughout the recent separation controversy. Such a blinkered view not only demonstrated contempt for the film industry but failed to recognise the development of the film community since 1960 and its contribution to the growth of the NFA.

In fighting to retain its empire, the National Library used defensive and sometimes easily dugged claims that had little to do with its political motives. A "no comment" was the response by the Home Affairs and Environment Minister, Barry Cohen, to the Library's press kit of October 13, in which the Library's director-general, Harwood Bryant, had stated that recent suggestions that the NFA and Sound Recording Collection be separated from the Library "could be interpreted as promoting sectional interests".

According to Judy Caniano, a former Library publicity officer writing for *The Cashmere Times* (November 16), the pressure to remove the film and sound archives "should be seen as sinister, ruthless and exploitative". In fact, and apparently the National Library's view, members of the film community who were trying to remove the NFA were filmmakers who "want to control it" because "Australian history at the present time is a good job-off and filmmakers clearly recognise the commercial value of the film archive".

1 Quoted by Senator David Hemm in the Senate, December 15, 1981, (p. 3686, Senate proceedings).



Barry Cohen, Mike Lynskey, second from right, with two visiting Chinese film archivists, Mike and Mrs Wu.

2 *The Bulletin*, August 16, 1985, p. 48.

3 Steering committee members included Judy Anderson, Alan Anderson, Reg Buchanan, Robert Griffiths, Len Gifford, Hugh McInnes, Don Campbell, Andrew Pitt, Doug and Sue Roberts, Barbara Taylor, Peter Wagner and Les Walker.

From evidence available, the National Library's performance is presented to the Senate and has been enhanced by its political mobility. Appearing before the Senate Estimates Committee on September 16, 1982, the Library administration was unable to answer half the questions put to it on issues crucial to an understanding of NFA operations. At the 1982 Estimates Committee hearing, the National Library could not answer a quarter of the questions, most of them reflecting the present year's public passion for NFA reform.

Dissatisfied with the National Library's performance in these hearings and during its campaign to retain the Archive, Senator David Hemer on November 30 addressed another 15 questions to Cohen. The National Library's replies, which seem to have formed the bulk of Cohen's response of December 15, failed to satisfactorily answer eight of the questions,<sup>4</sup> while it was too early to answer another two, which concerned the Government's division of NFA autonomy and the recent Australian Film Institute (AFI) conference on the NFA.

### Involvement by the Film Community

The basic facts of the film community versus National Library conflict since August 1981 are probably known to the majority of *Cinema Papers* readers.<sup>5</sup> Most significant in the light of the previous decade of agitation has been the rapid and diverse proliferation of supporters for the NFA's up-grading and separation. Organizations in this push include the NFA's Advisory Committee (a body of senior film and television industry representatives) supported by the National Library Council in 1981, the AFI, the Film and Television Production Association of Australia, the Film Industry Standing Committee, the Australian Council of Film Societies, the Australian Screen Studies Association and the Committee to Preserve Our Film Heritage, a new group which has incorporated the members of the ANFA. On September 12, 1981, the ratings joined for these and other bodies was the AFI-convened National Film Archive Conference held in Sydney.

The fact that this unique occasion was necessary at all was a supreme indictment of the National Library's attitude toward the film community. At the meeting to discuss by the AFI's executive director, Kathleen Pearce, and film producer and historian Anthony Buckley, delegates rejected outright the recommendation of the Nicholas Clark report and developed instead options for the NFA. The Report's recommendations were seen by the Conference as one further re-run of the stranded National Library view that it was more important to maintain the status quo than to understand the needs of a film archive.

- Four of the questions were hardly reported to. They concerned the Nicholas Clark Report, the National Library's above mentioned Project 2000, the Library's relation to film and to other government bodies charged with preserving records of Australian culture and development, and its inclusion in three of the four online reports on the NFA, the Education Report, Clyde Jones' "Some Observations of the National Film Archive of Australia" (see *Cinema Papers*, No. 25, August 1982) and the Robert Jackson report on video development for the NFA. The other four questions, considerably answered concerned the NFA budget, the NFA Advisory Committee, requests for NFA staff, and the Library's report on the "Last Film Search".
- Five those who want more information on the conference, I would especially recommend Robert Jackson's article, "Australia's National Film Archive" (*Journal of the Australian Film Institute*, December 1981) and the October and November/December 1981 issues of *Filmforum*. For a summary providing further alternative relating to her response, see Cohen on September 18 and 20, September 28 and November 19, 1981.



The first meeting of the NFA's Advisory Committee in December 1981

Resolutions stemmed from the fact that in preparing the brief for the Report's Stage 2 (the recommendations stage) the Library had not provided for anywhere near adequate film community consultation. Phil Badden, chairman of the NFA's Advisory Committee, spoke of the result as "a very disheartening affair. We had the chance to have a report that was something positive about the archive, and we didn't get one." After calling for the archivists' supervision of the NFA from the National Library, the meeting stood in belief that,

a National Film Archive is as important to Australia's cultural history as the National Gallery and the National Museum and needs that the National Library has a role relevant to the administration of the National Film Archive as a film or other organisation.

### Recent Developments

The separation campaign continued even after the Prime Minister, Bob Hawke, made a promise in September to provide additional funding and "some autonomy" for the NFA. In October 1982, Senator Hemer called on the government to make the NFA a complete statutory body, and declared there was "no way a single institution, as the National Library suggests, can be the 'custodian of the total record of Australian culture and development'".<sup>6</sup> Initiatives of support came from Senators Gareth Evans, Sonia Ryan, Kathy Martin, Margaret Hand and Peter Ray, while further activity was shown by Groupings members John Dowling, Clark Harford and Ray Jones.

In December, the second History and Film Conference called (as the first one had two years before) for up-grading and autonomy, while pointing out that the proposed measures suggested by the 1980 AFI Working Party Report on the NFA remained largely unfulfilled. On December 15, 1982, Senator Ryan told the Senate "that at the moment a large number of alternative possibilities" were under active consideration for both the film and sound archives. For a while afterwards, supporters of the pro-separation push feared that to please

the film community and uphold the credibility of the National Library Cohen would announce little more than a compromise solution.

But in both Federal Houses on April 5, a statement from Cohen announced that the Government would immediately establish a new National Film and Sound Archive. For the long-term supporters of archive autonomy, it all seemed too good to be believed, particularly since the statement had responded positively to all requests of the AFI's September conference.

According to the Minister's statement, the National Film and Sound Archive would be based on the existing film and sound archives located in the National Library, and would be made administratively independent of the Library. Its staff and finances were to be separated from the Library immediately, and accommodation would be made separate as soon as possible. The new archive would initially exist as an office within the Home Affairs department, being transferable directly to the Minister. Increases in staff, funds and equipment would cover the development of the archive, while an archive Advisory Committee (reporting within twelve months) would be appointed to advise future planning. Emphasis was to be placed on making the archive "more accessible to the public and the film industry". This would involve the opening of offices in New South Wales and Victoria, with other sites following if the Advisory Committee so suggested.

Even if this publicized, the decision to establish a separate National Film and Sound Archive is a major one for the Government's commitment to film and to the community at large. Film people have much to look forward to in that relationship with the archive, one which should enhance as interest as well to overseas perception of Australian film culture and promote a wider awareness within Australia of world cinema developments. Now that this first vital step has been taken, the next will be the guidelines to be established after the Advisory Committee's report and further consultation with all interests concerned. \*





# Barry Michael Artists



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(Author's address) Barbara Straub  
(E-mail) Barbara.Straub@univie.ac.at

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Pygmy marmoset	Less than 100
Golden marmoset	100-200
Black marmoset	200-300
Red marmoset	300-400
Yellow marmoset	400-500
Pink marmoset	500-600
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Blue marmoset	6100-6200
Green marmoset	6200-6300
Brown marmoset	6300-6400
Purple marmoset	6400-6500
Pink marmoset	6500-6600
White marmoset	6600-6700
Blue marmoset	6700-6800
Green marmoset	6800-6900
Brown marmoset	6900-7000
Purple marmoset	7000-7100
Pink marmoset	7100-7200
White marmoset	7200-7300
Blue marmoset	7300-7400
Green marmoset	7400-7500
Brown marmoset	7500-7600
Purple marmoset	7600-7700
Pink marmoset	7700-7800
White marmoset	7800-7900
Blue marmoset	7900-8000
Green marmoset	8000-8100
Brown marmoset	8100-8200
Purple marmoset	8200-8300
Pink marmoset	8300-8400
White marmoset	8400-8500
Blue marmoset	8500-8600
Green marmoset	8600-8700
Brown marmoset	8700-8800
Purple marmoset	8800-8900
Pink marmoset	8900-9000
White marmoset	9000-9100
Blue marmoset	9100-9200
Green marmoset	9200-9300
Brown marmoset	9300-9400
Purple marmoset	9400-9500
Pink marmoset	9500-9600
White marmoset	9600-9700
Blue marmoset	9700-9800
Green marmoset	9800-9900
Brown marmoset	9900-10000

DECEMBER 1999

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*Synagoga* 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917,

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**THE COURT, ROSE**

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1. The first step is to identify the problem. This involves understanding the current situation and the goals that need to be achieved.

[illegible]

Paul Schmitt  
and  
David Schmitt

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The Special Production Fund provides entrepreneurial financial assistance to quality projects.

The Marketing Branch offers advice and distribution service in Australia and overseas through its London and Los Angeles offices.

The Policy Unit is involved in research, dissemination of information and policy initiatives.

The film production arm of the A.F.C. is Film Australia. It produces films for government departments and on subjects of general interest to Australians.

In addition, the A.F.C. offers a comprehensive counselling service on legal, financial and creative matters.

For further information on the Australian Film Commission and the Australian film industry, contact:

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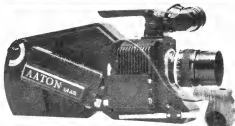




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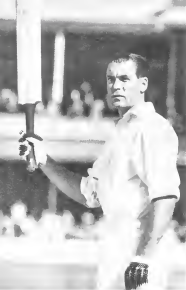














# Picture Preview

## Bodyline

In the summer of 1933, three men of *Empire*, from vastly different backgrounds, met on a cricket field in Adelaide and almost tore their *Empire* apart.

They were the central figures in one of the most controversial sporting events of this century: the infamous "bodyline" test cricket series of 1932-33. It was a series which was to threaten the traditional ties between England and Australia, rewrite the rules of cricket and give Australia a new national identity. *Bodyline*, the new television mini-series from Kennedy Miller, is the story of those three men and the "war" which rocked the foundations of *Empire*.

*Bodyline* is directed by Carl Schultz, George Ogilvie, Denry Lawrence and Lex Marinos, from screenplays by Robert Carrivell, Lex Marinos, Denry Lawrence and Terry Hayes, for producers Terry Hayes and George Miller. The director of photography is Dean Seidler, the editors Richard Francis Bruce and David Sweet. The program stars Gary Sweet, Hugo Weaving, Ian Holt, Ryan McCannock, Julie Nohall, John Walton, Max Cullen, John Gregg, Arthur Dagnan, Frank Thring and Heather Mitchell.



*Deposits (top left): Gary Sweet in Don Bradman. Deposits (top right): Bradman in the center of the field. Opposite (bottom left): Weaving, the brother in Harold Lawrence (top right). Deposits below: McCannock, John Walton, Frank Thring and Arthur. Right: Seidler and John Holt Nohall. Below: Dagnan, Lawrence and Seidler.*



# Box-office Grosses

TITLE	RATING	PERIOD 10.9.83 to 26.4.84							PERIOD						
		SYD	MLB	PTH	ADL	BRI	Total \$	Rank	SYD	MLB	PTH	ADL	BRI	Total \$	Rank
Phar Lap	HTS	(85) 785,582	(75) 851,340	(11) 430,277	(15) 346,641	(150) 408,214	2,842,834	1							
Careful, He Might Hear You	HTS	(110) 446,014	(95) 263,363	(120) 188,708	(4) 74,626	(84) 120,361	1,043,013	2							
Hostage	RS	(101) 150,874		(12) 55,143	(4) 35,886	(3) 13,428	482,438	3							
Man of Flowers	RS	(130) 106,038		(100) 38,465	(5) 15,318	(3) 5,573	231,210	4							
Moving Out	GAO	(8) 48,635		(9) 11,253	(5) 38,172	(1) 7,372	293,145	5							
Destiny	PW	(4) 36,855	(12) 141,228	(8) 28,786	(4) N/A	(6) 2,185	N/A	6							
Aussie Assault	HTS	(3) 42,233	(4) 24,004	(30) 35,208	(3) 28,883	(31) 34,188	185,698	7							
BMX Bandits	RS	(7) 47,233		(42) 25,288	(3) 25,373	(21) 22,941	120,334	8							
Bush Christmas	HTS	(5) 25,850	(5) 15,534	(3) 12,434	(1) 28,886	(10) 23,238	118,883	9							
The Man from Snowy River	HTS	(5) 26,176	(41) 36,065	(80) 43,782	(5) 7,423	(1) 3,357	126,738	10							
Rearback	GAO	(11) 27,964	(11) 25,233	(17) 12,683	(17) 12,385	(21) 28,874	106,085	11							
One Night Stand	HTS	(37) 51,283	(21) 40,426		(4) 7,686		68,269	12							
Buddies	OTH	(3) 16,556	(5) 6,184			(7) 83,216	98,911	13							
Stanley	7K	(6) 42,544	(16) 26,133				78,677	14							
Return of Captain Invincible	7K	(5) 36,116	(5) 3,844				66,874	15							

The Year of Living Dangerously	UP	OR 15,882	(MFI) 23,888		(I) 1,888		84,387	18
The Clock	RS	(I) 35,944					35,944	17
Molly	GUO				(I) 32,646		32,646	16
Fighting Back	RS	(I) 15,959	(I) 21,713				32,672	14
Undercover	RS	(MFI) 16,632	(I) 6,957		(I) 760		28,746	20
Now and Forever	RS	(MFI) 21,827	(I) 3,629				28,456	21
The Wild Duck	RS	(I) 24,703					24,703	22
Goodbye Paradise	FW		(I) 12,132				12,132	23
We of the Never Never	HTS	(I) 3,432	(I) 3,432	(I) 8,718			15,602	24
Far East	RS			(I) 12,646			12,646	25
Lately Hearts	OTH		(I) 2,262			(I) 7,785	10,047	26
Midsize Spins	RS	(I) 8,772					8,772	27
Gallipoli	RS	(I) 7,626					7,626	28
Mad Max	RS				(I) 3,206		3,206	29
Turkey Shoot	GUO	(I) 3,616					3,616	30
Australian Total		2,218,980	2,882,351	888,102	N/A	888,081	N/A	
Foreign Total		29,414,881	15,811,648	19,648,280	N/A	8,156,281	N/A	
Grand Total		31,637,794	18,693,999	21,536,415	N/A	9,044,362	N/A	

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## The Woman Suffrage

Continued from p. 166

Commission on this issue on June 30, 1927. In a fashion that added weight to resignation.

The cinema never had a protest. I appealed to Sir Maynard of the committee, and was told that I was an idiot in a brick wall, and that I had no idea how a lot of money to invest in the duty on Australia film. I could not expect my position from them. I expected to visit to Sir George Fisher, then State Premier.

Southern Cross had been threatened through by the popularity of *The Woman Suffrage* and its dispute its state resources in legal battles in only one state, but to get on with its own production. Thus, as the premiere premiere brochure for its first state photo-play had promised, was to be the *Semanticist* (Bicycle) Longford and Leticia Lyell had already returned to Sydney and arranged themselves in motion was to become the acknowledged classic of Australia's silent era.

*The Semanticist* (Bicycle), on completion in 1918, was turned down by Australian films for the United Thelma network, it was distributed by the prominent Queensland exhibitor, R. J. and then Gaudin. The Carrolls, however, also released the new film that Longford made for the South Australian film, *Ginger Mack* (1920).

Carroll engaged Longford to direct two more films, the comic but sympathetic *On Our*

*Selection* (1920) and *Budd's New Selection* (1921). E. J. and Dan Carroll then proceeded to join forces with the Queensland Southern Cross Feature Film Company. For the new film, *Southern Cross Pattern* (1920), Longford and Leticia Lyell co-directed *The Blue Mountains Mystery*, released by Carroll in November, 1921, at the Sydney Lyric, a combine theatre.

Although the Carrolls had commercial success with all of these films in Australia, and even secured salaries in Britain and the U.S. for *The Blue Mountains Mystery*, they give up the increasingly doubtful field of production for more certain waters under the company's worldwide umbrella. The young Southern Cross disappeared from the dwindling list of Australian producers.

This world certainly has happened even if *The Woman Suffrage* had not been based in Australia's most populous State. The film's accepted prohibition, apocryphal under the historical of British Australia, production have faded — not merely from distributors, but sometimes from governments — in serious adequate exhibition.

It should be noted here that there never has been any record where the decided content of *The Woman Suffrage*. Longford's 11-episode, staged and staged treatment was lodged with the Commonwealth Patent Office in 1917. It has been available for the studios or the newly introduced to genre ever since. The mystery of why the film was prohibited in New South Wales is yet to be solved. Despite assumed passivity, it may never be.

All of the other films of the period subjected for censorship have properly documented files in the NSW State Archive. Not so *The Woman*

*Suffrage*. Its censorship file or other official documentation cannot be located there. Does this critical information still exist elsewhere, or was it destroyed in 1918?

Now, at least, one can view *The Woman Suffrage* and make judgments about its future for public screening. That is, unless one happens to live in New South Wales where, presumably, the film is still banned. Or was the ban lifted, as mysteriously as it was imposed? Who knows?

## Select References

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Adventure (Adelaide), March 25, 1918.  
Argus (Adelaide), March 25, 1918.  
The Sydney Morning Herald, October 18, 1918.  
The Worker (Sydney), October 31, 1918.  
Langford papers, State Archive, NSW, date unknown. ★

2. Presumably to replace the banned film, *The Woman* (1918).

## The Quarterly

Continued from p. 171

The contents will probably not be free in five days in a steady state in Victoria. Information can be obtained from original materials in the AFC in Sydney. Telephone (02) 55 6015.

## Appointments

## AFTS

Bryon Gaudin has been appointed as the head of the Open Program at the Australian Film and Television School. Gaudin has extensive professional experience in broadcasting, television, and film. He was senior editor of SBS, Macquarie News. Bryon joined the ABC in 1970 working towards and documenting for projects such as *20 Hours* and *The Living Arts*. Born in Australia, in 1972 he founded the highly successful *City Bank* program for ABC Radio. He also made films on television, on ABC and ABC Education.

Since 1985, Gaudin has been head of the Radio Division of the Open Program.

## AFC

The AFC chief executive, Kim Williams announced the appointment of a new marketing manager, a new director of marketing, and a new North American representative based in Los Angeles.

Chris Turner took up his appointment as director of marketing on May 7th as a year-end in a position in the marketing and operations departments. Previously the public affairs manager of Media Australia, he has held a number of senior marketing positions with Media, such as Australia and

on assignment overseas. In his previous position he was responsible for Media's marketing and sales, and was the former Director of Marketing, which covered Australia and New Zealand.

Commenting on the appointment, Williams said: "Mr. Turner brings a great deal of professional marketing experience to the AFC. He has worked in the industry for many years, and has been involved in the design and marketing of many products. He will be responsible for the AFC's marketing and sales, and will be working closely with the AFC's marketing and sales departments."

Williams was also a member of the ABC in 1983 when the previous director, Leticia Lyell, left the AFC. He joined the AFC in 1978 as a representative of the Melbourne office. He moved to Sydney following senior project officer in the ABC.

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## Production Survey

Continued from p. 175

## THE WINGS OF ANARCHY

First company

Producers

Director

Screenplay

Director of Photography

Casting

Cost Designer

Casting

Casting

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Casting

Casting

Casting

First company

Producers

Director

Screenplay

Director of Photography

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Cost Designer

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- RADIO
- FILM AND TELEVISION

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